

WEBVTT

00:00:18.000 --> 00:00:29.000

>> HELLO, EVERYONE.

00:00:29.000 --> 00:00:54.000

WE'RE GOING TO GIVE A COUPLE OF SECONDS FOR PARTICIPANTS TO JUMP IN.

00:00:54.000 --> 00:01:07.000

AS YOU JOIN THE SESSION, WE INVITE YOU TO INSERT YOUR NAME, TITLE, DISCIPLINE IN THE CHAT AND MAYBE WHERE YOU'RE JOINING US FROM.

00:01:07.000 --> 00:01:22.000

I CAN SEE COUPLE OF MESSAGES COMING IN.

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I'LL WAIT FOR LIKE ANOTHER FEW SECONDS AND THEN WE'LL START WITH THE OFFICIAL REMARKS.

00:01:23.000 --> 00:01:32.000

GREAT.

00:01:32.000 --> 00:01:38.000

OKAY, LOOKS LIKE PARTICIPANTS ARE JOINING THE SESSION TODAY, SO LET'S GET STARTED.

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GOOD AFTERNOON, EVERYONE, AND WELCOME ALL TO THE 20th NATIONAL MURAL SYMPOSIUM PRESENTED BY MURAL WORKS.

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MY NAME IS MARTA KELLER-HERNANDEZ, AND I AM THE MANAGING DIRECTOR OF MURAL ROUTES.

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IT IS A PLEASURE TO JOIN YOU ALL HERE TODAY.

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WE HAVE A VERY EXCITING WEEK AHEAD OF US WITH AN OUTSTANDING LINEUP OF SPEAKERS AMAZING ARTISTS AND PRACTITIONERS IN THE MURAL ARTS WORLD.

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IT IS A GREAT OPPORTUNITY TO LEARN FROM AND CONNECT WITH OTHER LIKE-MINDED INDIVIDUALS FROM ACROSS THE COUNTRY.

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FOR THE FIRST TIME, WE'RE HOSTING THE NATIONAL MURAL SYMPOSIUM VIRTUALLY WITH SESSIONS SCHEDULED THROUGHOUT THIS WEEK.

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THIS IS SORT OF A NEW FORMAT FOR US, SO PLEASE BEAR WITH US AS WE NAVIGATE ANY POTENTIAL TECH ISSUES OR NOT FEELING FULLY COMFORTABLE IN FRONT OF THE CAMERA.

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WE WOULD LIKE TO BE WITH ALL OF YOU IN PERSON SEEING EACH OTHER BUT SINCE THAT'S NOT AN OPTION FOR NOW, LET'S MAKE DUE WITH THE TOOLS AT OUR DISPOSAL.

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THERE ARE SOME PRESSING CONVERSATIONS THAT NEED TO BE HAD REGARDLESS OF WHETHER WE CAN MEET IN PERSON OR NOT AND WE HOPE THIS SYMPOSIUM WILL ACCOMPLISH THAT.

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BEFORE WE BEGIN, I WOULD LIKE ELDER DUKE REDBIRD TO BEGIN OUR DAY WITH A LAND ACKNOWLEDGMENT TO RECOGNIZE THE TRADITIONAL TERRITORY OF THE INDIGENOUS PEOPLES WHO CALL THIS LAND HOME BEFORE THE ARRIVAL OF SETTLERS.

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Dr. DUKE REDBIRD IS AN ELDER, POET, ACTIVIST, EDUCATOR, AND ARTIST WITH A LEGACY STRETCHING BACK TO THE 1960s.

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HE'S A PILLAR OF FIRST NATIONS LITERATURE IN CANADA AND HAS PRACTICED A NUMBER OF ART DISCIPLINES INCLUDING POETRY, PAINTING, THEATRE AND FILM.

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HE WAS A TRAILBLAZER THROUGHOUT THE 60s AND 70s GIVING VOICE TO INDIGENOUS PEOPLE AT MAJOR INSTITUTIONS AND FOLK FESTIVALS ACROSS THE COUNTRY.

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FROM 1994 TO 2009, HE WAS AN ARTS AND ENTERTAINMENT REPORTER FOR CITYTV IN TORONTO.

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HE HOLDS A MASTERS DEGREE FROM YORK UNIVERSITY AND RECEIVED AN HONORARY DOCTORATE FROM THE ONTARIO COLLEGE OF ART AND DESIGN IN 2013.

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DUKE REDBIRD IS ALSO FEATURED ON NATIVE NORTH AMERICA WHICH RECEIVED A GRAMMY AWARD NOMINATION FOR BEST HISTORICAL ALBUM.

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DUKE IS CURRENTLY RECORDING WITH THE SULTANS OF STRING AND OCCUPIES THE POSITION AS ELDER WITH THE FOLLOWING ORGANIZATIONS: THE TORONTO BIENNIAL, SUMMER WORKS, BAND LEADERS LAND AND IS ARTIST IN RESIDENCE WITH THE URBAN INDIGENOUS EDUCATION CENTRE AT THE TORONTO DISTRICT SCHOOL BOARD.

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THANKS TO ELDER DUKE'S TEACHINGS, I HAVE LEARNED THAT IT IS CUSTOMARY TO OFFER A BIT OF TOBACCO WRAPPED IN A RARE COLOUR FABRIC AS A TOKEN OF OUR APPRECIATION FOR JOINING US TODAY.

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UNFORTUNATELY, I CANNOT DO THAT TODAY, BUT I REALLY WANT TO THANK YOU, ELDER DUKE, FOR FINDING TIME IN YOUR BUSY SCHEDULE TO BE HERE WITH US TODAY AND FOR CREATING A SPACE TO REFLECT ON OUR RELATIONSHIP WITH THE LAND BEFORE WE WELCOME OUR KEYNOTE SPEAKER.

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THANK YOU.

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>> WELL, AS WE SAY IN OJIBWAY, MEGWI'CH, CHE MEGWI'CH, BIG THANK YOU FOR YOUR KIND WORDS AND INTRODUCTION.

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AND I WANT TO BRING GREETINGS TO EVERYONE WHO IS WITH US THIS AFTERNOON.

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AS MARTA SAID, I AM Dr. DUKE REDBIRD.

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I'M AN ARTIST AND A POET.

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I'M A FATHER, I'M A GRANDFATHER, I'M A GREAT GRANDFATHER, AND I'M AN ELDER FROM THE SAUGEEN OJIBWAY NATION AND A MEMBER OF THE TORONTO DISTRICT SCHOOL BOARD AND ARTIST IN RESIDENCE AT THE URBAN INDIGENOUS EDUCATION CENTRE.

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SO IT'S A GOOD AFTERNOON TO EVERYONE AND WELCOME.

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IT'S REALLY A GREAT HONOUR AND A PRIVILEGE TO BE INVITED HERE TODAY AND SHARE TIME WITH MY GOOD FRIEND AND DEAR FRIEND FOR MANY YEARS, PHIL COTE, AND TO OFFER A LAND ACKNOWLEDGMENT ON THE OCCASION OF THIS 20th NATIONAL MURAL SYMPOSIUM.

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SO THIS AFTERNOON, I WISH TO SHARE WITH YOU A VERY SHORT HISTORICAL TAPESTRY THAT WAS WOVEN BY THE MANY PEOPLE WHO HAVE HAD THE HISTORY OF BEING THE KEEPERS AND STEWARDS OF THIS PART OF ONTARIO SINCE TIME IMMEMORIAL.

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SO TODAY I'M GOING TO START THE TAPESTRY JUST ABOUT 12,000 YEARS AGO WHEN A GROUP OF INDIGENOUS TRAVELERS LEFT THEIR MOCCASIN-CLAD FOOTPRINTS IN THE BLUE CLAY BENEATH THE BUILDINGS IN DOWNTOWN TORONTO.

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THIS JOURNEY BY FIRST PEOPLES TOOK PLACE OVER 12,000 YEARS AGO, BUT THAT WAS PRETTY WELL AT THE TAIL END OF THE OVER 200,000 OR SO YEARS THAT INDIGENOUS PEOPLE HAVE OCCUPIED TURTLE ISLAND OR NORTH AMERICA AS WE KNOW IT.

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THE FOOTPRINTS WERE UNCOVERED BY A DREDGING CREW WHILE DOING SOME UNDERWATER WORK AT THE FOOT OF BAY STREET BACK IN 1908.

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SO OVER THE LAST 10,000 YEARS, THE INDIGENOUS PEOPLE GREW AND EXPANDED INTO POPULATIONS UPWARDS OF 25 MILLION PEOPLE WITH OVER 60 LANGUAGES AND 500 REPRESENTATIVE NATIONS, AND AMONG THESE NATIONS WERE GROUPS CALLED WENDAT, HAUDENOSAUNEE, ANISHNAABE, MISSISSAUGA, AND THEIR TERRITORY COMPRISED OF ALL OF SOUTHERN ONTARIO ALL THE WAY TO THE QUEBEC/MANITOBA BORDERS.

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THE WENDAT WERE KNOWN TO THE FRENCH SETTLERS AS THE HURON, AND THAT'S WHY WE HEAR THE WORD "HURON" OFTEN.

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AND THE HURON PEOPLE THEY SAY CAME INTO THIS TERRITORY ABOUT 8,000 YEARS AGO, AND MOST OF THEM SETTLED ALONG THE EREMOS RIVER NORTH OF PRESENT DAY TORONTO.

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THE NAME TORONTO ORIGINATED FROM THE HAUDENOSAUNEE WORD WHICH MEANS "WHERE THERE ARE TREES STANDING IN THE WATER AND FISH GATHER."

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THE TERRITORY WAS A GATHERING PLACE WHERE TRADE, FESTIVALS, AND SOCIAL INTERACTION OCCURRED.

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THE ANISHNAABE, HAUDENOSAUNEE AND WENDAT PEOPLES FOUND THE AREA TO BE A NATURAL MEETING PLACE, AND SO TOO DID THOSE EARLY SETTLERS WHO CAME FROM EUROPE AND SAW THE VALUE OF THE AREA AND THE ACCESS THAT TORONTO HAS TO THE GREAT LAKES.

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AFTER MUCH DELIBERATION, THE MISSISSAUGA NATION OF THE CREDIT CONSIDERED A REQUEST FROM THE EUROPEAN NEWCOMERS FOR SOME LAND TO CREATE A PERMANENT SETTLEMENT.

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THE MISSISSAUGA NATION AGREED TO SHARE A TRACT OF LAND CALLED THE TORONTO PURCHASE TO THE SETTLERS ON AUGUST THE 1st, 1805.

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NOW, THE PROTECTION AND MANAGEMENT OF THE LAND HAS NOW BEEN PASSED ON TO THE PRESENT GENERATION OF THE MISSISSAUGA OF THE CREDIT WHO ARE THE PRESENT TREATY HOLDERS WITH THE CITIZENS OF TORONTO, OF COURSE, AND WE SHARE A COVENANT WITH THE INDIGENOUS COMMUNITY TO CARE FOR THIS TERRITORY AND A RESPONSIBILITY TO CONTINUE THE TRADITION AND COMPASSIONATE STEWARDSHIP SO THAT FUTURE GENERATIONS WILL CONTINUE TO ENJOY THE UNBLEMISHED BEAUTY OF THESE LANDS REMEMBERING ALWAYS THAT WE NEVER OWN THE LAND BUT

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SO A LAND ACKNOWLEDGMENT IS NOT TRADITIONALLY ABOUT LANDOWNERSHIP.

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WE BELIEVE THAT WE CAN NO MORE OWN THE LAND THAN WE CAN OWN THE AIR THAT WE BREATHE.

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THE TRUTH IS THAT WE ARE THE STEWARDS OF THE LAND, AND EACH GENERATION BORROWS ITS USE FOR A BRIEF TIME FROM OUR CHILDREN AND GRANDCHILDREN.

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IT WAS AND STILL IS OUR CUSTOM THAT WHEN A VISITOR ARRIVES FROM A NEIGHBOURING TERRITORY TO AN UNFAMILIAR COMMUNITY, WE WOULD BRING PIPE AND TOBACCO, SWEETGRASS, SAGE, AND CEDAR AS GIFTS AND WOULD IDENTIFY TO THE HOST COMMUNITY, IN THIS CASE TAKARONTO THE PATH THAT WE HAVE TAKEN AND THE CHALLENGES ENCOUNTERED ON OUR JOURNEY.

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THE VISITOR WOULD REVEAL THEIR NAME AND NATION AND THANK THE HOST COMMUNITY FOR RECEIVING THEM WITH HOSPITALITY.

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AN ACKNOWLEDGMENT TO THE HOST THAT WERE VISITED WOULD INCLUDE A DECLARATION OF THEIR SUPERB STEWARDSHIP AND GRATITUDE OF THE MANNER IN WHICH THEY HONOURED THE MOTHER EARTH.

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IN THIS ACKNOWLEDGMENT, THERE WAS ALSO AN ENDORSEMENT FOR THE WISDOM AND GUARDIANSHIP OF NATURE WHICH I PAY TRIBUTE TO IN THE FOLLOWING POEM CALLED "A DISH WITH ONE SPOON."

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THE INDIGENOUS NATIONS, METIS AND INUIT GREETED SETTLERS FROM ACROSS THE SEAS WHEN THEY ARRIVED IN THEIR TERRITORIES.

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SUCH BEAUTY REVEALED BEFORE THE SETTLERS' EYES WAS BEYOND THE SETTLERS' ABILITY TO DESCRIBE.

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IN ALL THE LANGUAGES THAT THE SETTLERS SPOKE, THEY HAD NO WORDS THAT COULD EVOKE WITH ANY CLARITY A SINGLE THOUGHT THAT MOTHER NATURE'S SPLENDOR BROUGHT.

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IT WAS FROM THE INDIGENOUS TONGUES THAT THE SETTLERS LEARNED THE LANGUAGE OF THE EARTH IN ALL HER IDIOMS.

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TORONTO FROM TAKARONTO, TREES STANDING IN THE WATER, A MEETING PLACE WHERE SMALL FISH COULD GATHER, NEARBY HILLS WHERE ALDERS GROVE, THAT WAS CALLED ETOBICOKE.

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AND IN THE AUTUMN BEFORE THE WINTER SNOWS, THE PASSENGER PIGEONS RESTED IN A PLACE CALLED MIMICO.

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AND TO THE WEST WHERE THE GREAT WATERS FLOW, THE LAKE AND LANDS WERE CALLED ONTARIO.

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THE EAGLE SOARS HIGH WITH PRAYERS FOR MANITOU, THE MISSISSAUGA PEOPLE SMUDGE AND LAUNCH THEIR BIRCH BARK CANOES.

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THE ANISHNAABE, HAUDENOSAUNEE, AND WENDAT TOO, THREE SISTERS, CORN, BEAN, AND SQUASH, THE PLANTING SEASON HAS BEGUN.

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TOBACCO IS OFFERED A GIFT TO GRANDFATHER SUN.

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SAGE, SWEETGRASS, AND CEDAR TO GRANDMOTHER MOON, THERE IS PEACE, JOY, AND HARMONY IN THE TREATY LANDS CALLED A DISH WITH ONE SPOON.

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SO WE ALSO HONOUR AND ACKNOWLEDGE THE FOUR DIRECTIONS, NORTH, SOUTH, EAST, AND WEST.

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WE ACKNOWLEDGE AND HONOUR THE FOUR ELEMENTS, WATER, AIR, EARTH AND FIRE, AND WE ACKNOWLEDGE AND HONOUR THE FOUR SEASONS, SPRING, SUMMER, FALL AND WINTER.

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THESE FOUR SEASONS REPRESENT THE CIRCLE OF LIFE.

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THE SPRING IS FOR CHILDREN AND OBSERVATION; SUMMER IS FOR ADOLESCENCE AND LISTENING; FALL IS FOR ADULTHOOD AND REMEMBERING; AND THE WINTER IS THE TIME OF THE ELDERS AND A TIME FOR SHARING.

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SO IN CLOSING AS AN ANISHNAABE WISDOM KEEPER AND ELDER, I WOULD LIKE TO OFFER EVERYONE THIS BLESSING THIS AFTERNOON.

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DURING THIS 20th NATIONAL MURAL SYMPOSIUM, LET US REMIND EACH OTHER THAT WE ARE BECOMING THE ANCESTORS THAT SEVEN GENERATIONS FROM NOW, THE GRANDCHILDREN AND OUR GRANDCHILDREN WILL BE SEEKING THE WISDOM WE HAVE LEARNED AND PASSED ON IN OUR LIFETIME.

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IN CLOSING, I WROTE THIS POEM THAT I BELIEVE CONTAINS GUIDING LIGHT TO TAKE US FORWARD INTO A SUSTAINABLE FUTURE AND IT IS CALLED "OUR MOTHER, THE EARTH."

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A GREAT MYSTERY CREATED THE UNIVERSE AND FASHIONED A BLUE GEOSPHERE.

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A RADIANT PLANET, THE MOTHER EARTH, THE GENESIS OF ALL WE HOLD DEAR.

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WITH ALL THE BILLIONS OF STARS IN SPACE, ONLY THE MOTHER EARTH COULD CREATE THE PERFECT HUMAN BIRTHING PLACE.

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A LITTLE SPHERE OF COSMIC DUST WAS THE SPARK OF SPIRIT GIVEN TO US.

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IN ALL THE YEARS OF HER EXISTENCE, WITH BENEVOLENCE AND GENEROSITY, SHE PROVIDED FOR OUR SUBSISTENCE AND NEVER NEEDED OR ASKED FOR OUR ASSISTANCE.

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BUT NOW THE WORLD IS IN DISTRESS, DUE TO UNRESTRAINED EXCESS.

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NATURE REVEALS THAT TRUE PROGRESS IS POSSESSED BY EVERY PLANT AND TREE THAT ECHOES EVERY BREATH WE BREATHE IN A SYMBIOTIC SYMPHONY OF CONNECTED SUSTAINABILITY.

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IN THE PRESENT TSUNAMI OF CLIMATE CHANGE, THE EARTH MAY NEVER BE THE SAME.

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WITH 8 BILLION PEOPLE AND MOUTHS TO FEED, THE FIRES ARE BURNING, THERE IS LESS AIR TO BREATHE.

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WE MUST CONSERVE AND PRESERVE OUR RIVERS AND FORESTRY TO ENSURE OUR OWN CONTINUITY.

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WE MUST ACTIVATE, CONTEMPLATE, AND REGENERATE THE LIFE AND ABUNDANCE OF THIS OUR BIRTHPLACE.

00:16:44.000 --> 00:16:49.000

WE DON'T CHOOSE WHERE WE ARE BORN, WE ARE THE OUTCOME OF A COSMIC STORM.

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AND OUR JOURNEY IS TO SEARCH AND FIND THE NATURAL ORDER OF THE DIVINE.

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JOY AND ENLIGHTENMENT IS THE GIFT THIS WISDOM BRINGS, ADORE AND CHERISH ALL LIVING THINGS.

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ACKNOWLEDGE THE CRADLE OF OUR PRECIOUS BIRTH AND OUR RELATIONSHIP WITH OUR MOTHER, THE SACRED EARTH.

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I WISH YOU ALL MUCH SUCCESS IN YOUR DELIBERATIONS TODAY AND THROUGHOUT THE REST OF THE WEEK, AND I THANK YOU FOR THIS MOMENT TO SHARE WITH YOU THESE WORDS, AND I SAY CHE MEGWI'CH.

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BIG THANK YOU TO YOU ALL.

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MEGWI'CH.

00:17:46.000 --> 00:17:50.000

>> THANK YOU SO MUCH, ELDER DUKE, FOR YOUR TEACHINGS AND BEAUTIFUL WORDS.

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I WOULD LIKE TO INVITE REBECCA, YES, TO SAY A FEW WORDS.

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THANK YOU.

00:17:56.000 --> 00:18:03.000

>> THANKS, MARTA.

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AND THANK YOU, Dr. ELDER DUKE REDBIRD FOR YOUR WORDS AND FOR SHARING YOUR EXPERIENCE WITH US.

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MY NAME IS REBECCA STUBBS AND I'M THE CHAIR OF THE MURAL ROUTES BOARD OF DIRECTORS.

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IT'S A PLEASURE TO BE HERE WITH YOU ALL TODAY CELEBRATING THIS 20th NATIONAL MURAL SYMPOSIUM.

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I'M HAPPY TO BE PART OF THIS ACHIEVEMENT, 20 EDITIONS OF THE SYMPOSIUM HAVE TAKEN PLACE ACROSS THE PROVINCE IN THE PAST 27 YEARS, AND WE WELCOME SPEAKERS FROM ALL NORTH AMERICA TO SHARE THEIR KNOWLEDGE AND MURAL ART.

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OBVIOUSLY THE SYMPOSIUM LOOKS A LITTLE BIT DIFFERENT THAN THE PREVIOUS, BUT WE'RE STILL THANKFUL THAT YOU ALL CAME OUT TO SUPPORT OUR ARTS COMMUNITY.

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YOU'RE STILL GOING TO GET SOME INCREDIBLE SESSIONS WITH REALLY RELEVANT TOPICSS AND YOU CAN WEAR YOUR PYJAMAS AND HUG YOUR CAT.

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SO IT'S STILL A GOOD TIME.

00:18:52.000 --> 00:18:59.000

FIRST OFF, I WANT TO SAY A HUGE CONGRATULATIONS AND GIVE A ROUND OF APPLAUSE TO ALL THE ARTISTS AND INDUSTRY LIKE.

00:18:59.000 --> 00:19:05.000

YOU MADE IT THROUGH THE PAST TWO YEARS WITH YOUR HEAD HELD HIGH AND THAT WASN'T EASY.

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OUR INDUSTRY WAS ONE OF THE HARDEST HIT AND FACED A HUGE UPHILL BATTLE TO PUSH THROUGH TO THE OTHER SIDE.

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WITH ANY LARGE PROJECTS PUT ON HOLD AND CANCELLED, I KNOW YOU ALL FELT WEARY AT TIMES, I KNOW I DID.

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BUT WE PREVAILED.

00:19:20.000 --> 00:19:28.000

WHETHER IT BE NEW DIGITAL ART FORMS OR NEVER-BEFORE-SEEN GRAFFITI ART WALKING TOURS.

00:19:28.000 --> 00:19:29.000

A LOT OF PIECES AND SPECIAL PIECES WERE PRODUCED, AND I FOR ONE FEEL LUCKY TO HAVE



BEEN PART OF THIS PROCESS.

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SO GOOD JOB, EVERYONE.

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ON THAT NOTE, I WANT TO ACKNOWLEDGE QUITE REMARKABLY THAT MURAL ROUTES IS CELEBRATING ITS 27th ANNIVERSARY THIS YEAR.

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INCORPORATED IN '94, MURAL ROUTES WAS BORN TO PERFORM MURALS AS PUBLIC ART FORM FOR THE GENERAL BENEFIT OF COMMUNITIES WITHIN THE PROVINCE BY COMMEMORATING UNIQUE FEATURES OF THOSE COMMUNITIES IN WHICH MURALS WERE LOCATED AND TO INFORM COMMUNITIES, GOVERNMENT, AND OTHER GOVERNMENT AGENCIES AS TO HOW MURALS PROVIDE BENEFIT TO THESE COMMUNITIES.

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SINCE THEN, MURAL ROUTES HAS GROWN IN TO AN ORGANIZATION THAT HAS EMBRACED MURAL ART AS A WAY TO CHANGE THE FEELING AND THE FACE OF NEIGHBOURHOODS IN THE BUSY URBAN SPRAWL OF TORONTO.

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MURAL ROUTES HAS CREATED OVER 50 MURALS IN THE PAST 25 YEARS IN COLLABORATION WITH A WIDE ARRAY OF COMMUNITIES AND ARTISTS.

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FROM CREATING MURALS, WE EXPANDED OUR EFFORTS IN TO MENTORING YOUTH, SUPPORTING ARTISTS, AND ENCOURAGING COMMUNITIES TO CREATE PUBLIC ART, ALWAYS FOLLOWING OUR MOTTO "TEACH, LEARN, SHARE AND GROW."

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MURAL ROUTES HAS ASSISTED MANY COMMUNITIES AND ARTISTS IN CREATING OUTDOOR MURALS THAT ENHANCE THEIR NEIGHBOURHOODS.

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THE ORGANIZATION HAS BECOME THE GO-TO PLACE FOR EDUCATION, INFORMATION, AND ADVICE ON MURAL CREATION AND CONTINUES TO SERVE A LARGE NETWORK OF ARTISTS, MANAGERS, ORGANIZATIONS.

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IN 2016, WE LAUNCHED THE MURAL ART LEARNING INSTITUTE, A CONTINUUM OF TRAINING PROGRAMS AND ALL ASPECTS OF MURAL MAKING.

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ON BEHALF OF MURAL ROUTES BOARD OF DIRECTORS, I WOULD LIKE TO THANK EVERYONE WHO HAS BEEN PART OF THE ORGANIZATION IN THE PAST 27 YEARS.

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MEMBERS, PAST PROGRAM PARTICIPANTS, TODAY'S SYMPOSIUM PARTICIPANTS, FUNDERS, SPONSORS, DONORS, PARTNERS, VOLUNTEERS, BOARD MEMBERS AND STAFF, WE THANK YOU FOR YOUR COMMITMENT AND YOUR DEDICATION.

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MORE SPECIFICALLY, I WANT TO ADD THAT THE NATIONAL MURAL SYMPOSIUM WOULD NOT BE

POSSIBLE WITHOUT THE GENEROUS SUPPORT OF OUR COMMUNITY PARTNERS, NEIGHBOURHOOD ARTS NETWORK, AND YYZ ARTIST OUTLET, SPONSORS SUCH AS STREET ART TORONTO, STC CANADA, AND RBC.

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MURAL ROUTES' MEMBERS AND ALL OF YOUR PROGRAM PARTICIPANTS.

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WE THANK OUR FUNDERS, THE TORONTO ARTS COUNCIL AND ONTARIO ARTS COUNCIL.

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LASTLY, I WANTED TO TAKE A MOMENT AND SHARE A FEW WORDS ABOUT MY PREDECESSOR ROB WATSON WHO SADLY PASSED AWAY LAST MONTH.

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ON BEHALF OF THE BOARD OF DIRECTORS AND STAFF OF MURAL ROUTES, WE THANK HIM FOR ALL HE DID FOR US ON THE BOARD AND IN THE COMMUNITY.

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HE CONTRIBUTED SO MUCH TO THE ORGANIZATION THROUGH HIS SUPPORT IN OUR FIELD.

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AS PAST CHAIR, HE WAS PASSIONATE ABOUT THE WORK THE ORGANIZATION DID TO SUPPORT ARTISTS AND CULTURE IN THE CITY OF TORONTO AND HIS RELENTLESS AND PASSIONATE CONTRIBUTIONS WERE GREATLY APPRECIATED BY ALL.

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I ONLY HOPE TO HAVE HALF THE CHAIR HE WAS AT MURAL ROUTES AND AIM TO DO HIM PROUD.

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ROB TOOK US THROUGH THE PAST TWO TIRING YEARS WITH CONFIDENCE AND LEVITY AND FOR THAT, WE WILL FOREVER BE GRATEFUL.

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THANK YOU.

00:22:55.000 --> 00:23:01.000

>> THANK YOU SO MUCH, REBECCA, FOR THOSE WORDS.

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I REALLY HOPE THAT ROB IS LISTENING FROM SOMEWHERE.

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AND THANKS AGAIN, ELDER DUKE FOR BEING PART OF THIS SYMPOSIUM, AGAIN, THIS YEAR.

00:23:15.000 --> 00:23:23.000

IT REALLY MEANS A LOT TO US TO HAVE YOUR TEACHINGS WITH US.

00:23:23.000 --> 00:23:30.000

IT REALLY GROUNDS US IN THE WORK THAT WE HAVE AHEAD FOR THE WEEK AHEAD FOR THE SYMPOSIUM.

00:23:30.000 --> 00:23:56.000

APPRECIATE IT.

00:23:56.000 --> 00:24:08.000

OKAY, AND NOW TO CONTINUE WITH THE OFFICIAL REMARKS, AND AS WE GET CLOSER TO 1 p.m. I JUST WANTED TO SAY THAT THE NATIONAL SYMPOSIUM FOR THOSE OF YOU WHO DON'T KNOW, THE NATIONAL MURAL SYMPOSIUM IS A PROFESSIONAL DEVELOPMENT AND NETWORKING EVENT FOR MURAL ARTISTS, ADMINISTRATORS, AND MURAL PRODUCERS TO TEACH, LEARN, SHARE, AND EXPLORE CURRENT TRENDS AND CHALLENGES IN THE FIELD OF MURAL ART.

00:24:08.000 --> 00:24:09.000

THIS YEAR'S THEME "REPRESENTATION" SPOTLIGHTS ONE OF THE MAIN CHALLENGES THE MURAL ARTS SECTOR IS CURRENTLY FACING AND WILL CONTINUE TO FACE IN THE YEARS TO COME.

00:24:09.000 --> 00:24:15.000

WHO GETS TO PRODUCE MURALS?

00:24:15.000 --> 00:24:18.000

WHO GETS TO HAVE A SAY OVER ARTWORKS THAT LIVE IN THE PUBLIC REALM?

00:24:18.000 --> 00:24:24.000

WHO, WHAT IS DEPICTED IN THESE ARTWORKS?

00:24:24.000 --> 00:24:26.000

IN OUR INTERNAL DISCUSSIONS REGARDING WHO MIGHT BE THE SYMPOSIUM KEYNOTE SPEAKER, IT WAS AN EASY DECISION.

00:24:26.000 --> 00:24:30.000

PHILLIP COTE.

00:24:30.000 --> 00:24:35.000

PHILLIP HAS BROUGHT LARGE-SCALE INDIGENOUS ART TO THE PUBLIC.

00:24:35.000 --> 00:24:55.000

I'M SURE YOU HAVE SEEN HIS ARTWORKS ALL OVER THE CITY AND BEYOND.

00:24:55.000 --> 00:25:00.000

TODAY IN ADDITION TO SPEAKING ABOUT HIS MURAL PRACTICE AND THE THEMES INCORPORATED THROUGHOUT HIS MURAL ART, PHILLIP WILL DISCUSS THE IMPORTANCE OF SHARING INDIGENOUS TEACHINGS WITH A WIDER AUDIENCE AS WELL AS UTILIZING MURAL ART AS A WAY TO RECLAIM SPACES, LAND, TIME AND HISTORY.

00:25:00.000 --> 00:25:04.000

THIS KEYNOTE SESSION IS COPRESENTED WITH YYZ ARTISTS OUTLET.

00:25:04.000 --> 00:25:15.000

AND NOW A LITTLE BIT OF A BIO.

00:25:15.000 --> 00:25:32.000

PHILLIP COTE, MFA, IS A YOUNG SPIRITUAL ELDER, INDIGENOUS ARTIST, ACTIVIST, EDUCATOR, HISTORIAN, ANCESTRAL KNOWLEDGE KEEPER.

00:25:32.000 --> 00:25:46.000

HE IS ENGAGED IN CREATING OPPORTUNITIES FOR ART MAKING AND TEACHING METHODOLOGIES THROUGH INDIGENOUS SYMBOLISM, TRADITIONAL CEREMONIES, HISTORY, ORAL STORIES AND LAND-BASED PRACTICES.

00:25:46.000 --> 00:26:00.000

CITING ALL OF HIS ANCESTRY, HE IS LAKOTA, OJIBWAY, ALGONQUIN AND MOHAWK.

00:26:00.000 --> 00:26:09.000

HE IS THE GREAT GRANDSON OF TECUMSEH AND HIS ANCESTOR IS A GRANDDAUGHTER OF CHECHUK WHO WAS THE FIRST SIGNER OF THE TORONTO PURCHASE OF 1805.

00:26:09.000 --> 00:26:15.000

SO BEFORE I PASS ON THE MIC TO PHILLIP, I HAVE A COUPLE OF HOUSEKEEPING ANNOUNCEMENTS.

00:26:15.000 --> 00:26:45.000

THIS WEBINAR IS BEING RECORDED AND FOR SHARING THROUGH PLATFORMS LATER ON.

00:26:49.000 --> 00:27:03.000

LIVE CAPTIONING IS BEING PROVIDED BY MICHELLE MAHE AND PATRICIA DECHANT FROM NATIONAL CAPTIONING CANADA, SO YOU CAN ACTUALLY TURN THE LIVE TRANSCRIPT ON IF YOU NEED TO, AND THEN SAFETY FOR WHATEVER REASON, THIS EVENT IS COMPROMISED BY SOMEONE SHARING HATEFUL OR VIOLENT VIDEOS AND AUDIO, AND IT HAS HAPPENED BEFORE TO OTHER ORGANIZATIONS, THE WEBINAR WILL BE ENDED BY STAFF AND FOLLOW-UP INFORMATION ABOUT RESCHEDULING WILL BE SENT VIA E-MAIL.

00:27:03.000 --> 00:27:17.000

IN TERMS OF SUPPORT, PLEASE SEND JACKIE SANTOS OUR WEBINAR HOST A MESSAGE ON THE CHAT IF YOU NEED TECH SUPPORT DURING THE EVENT.

00:27:17.000 --> 00:27:23.000

JENNEEN BEATTIE IS MODERATING THE ZOOM CHAT TODAY, SO FEEL FREE TO SAY HI AS WELL AND IF YOU HAVE ANY QUESTIONS THROUGHOUT THE CONVERSATION, YOU CAN SEND THEM THROUGH THE Q & A FEATURE ON ZOOM.

00:27:23.000 --> 00:27:26.000

WE WILL HAVE SOMETIME AROUND 2 p.m. OR SO TO ANSWER THEM.

00:27:26.000 --> 00:27:31.000

SO WITHOUT FURTHER ADIEU, PHIL, IT'S ALL YOURS.

00:27:31.000 --> 00:27:32.000

I CAN ONLY SAY IT'S A TRUE PLEASURE TO HAVE YOU WITH US TODAY.

00:27:32.000 --> 00:27:38.000

WE CANNOT WAIT TO HEAR YOUR KEYNOTE.

00:27:38.000 --> 00:27:40.000

THANK YOU.

00:27:40.000 --> 00:27:53.000

>> SO IT'S A PLEASURE TO BE HERE.

00:27:53.000 --> 00:28:04.000

I JUST WANTED TO START OFF WITH A TRADITIONAL ACKNOWLEDGMENT.

00:28:04.000 --> 00:28:10.000

(Speaking native language) WELCOME, EVERYONE...

00:28:10.000 --> 00:28:27.000

THAT'S MY TRADITIONAL ACKNOWLEDGMENT WHEN I START MY PRESENTATIONS ANYWHERE.

00:28:27.000 --> 00:28:31.000

I JUST WANT TO SAY TOO IT'S A GREAT PLEASURE AND HONOUR TO BE SELECTED BY MURAL ROUTES TO BE THE KEYNOTE SPEAKER AND IT'S GREAT TO BE INTRODUCED WITH MY DEAR FRIEND DUKE REDBIRD WHO READ THE MOST EXQUISITE POEM ABOUT OUR MOTHER EARTH.

00:28:31.000 --> 00:28:40.000

I FEEL THE SAME ABOUT THAT.

00:28:40.000 --> 00:28:50.000

AND I'LL START HERE WITH MY POWERPOINT PRESENTATION.

00:28:50.000 --> 00:28:53.000

I PREPARED A SERIES OF IMAGES THAT I WANT TO SHARE, AND I'M JUST GOING TO GET IT SET UP HERE, GUYS.

00:28:53.000 --> 00:28:54.000

OKAY, SO EVERYBODY, IS THAT GOOD?

00:28:54.000 --> 00:28:59.000

HOPEFULLY IT IS.

00:28:59.000 --> 00:29:01.000

SO, OF COURSE, YOU GUYS HEARD MY INTRODUCTION.

00:29:01.000 --> 00:29:09.000

HERE IT IS AGAIN.

00:29:09.000 --> 00:29:12.000

I'M GOING TO PASS ON THIS ONE BECAUSE THIS IS SOMETHING THAT I WROTE, BUT, YOU KNOW, MY WORK, IT STARTS SOMEWHERE.

00:29:12.000 --> 00:29:16.000

IT STARTED SOMEWHERE LONG AGO, LONG BEFORE I WAS HERE.

00:29:16.000 --> 00:29:23.000

SO THAT'S KIND OF INTERESTING WHEN YOU THINK ABOUT THINGS THIS WAY.

00:29:23.000 --> 00:29:32.000

SO FOR ME AS, YOU KNOW, ANISHNAABE BLOOD, I WANT TO START WITH THE BEGINNING OF THE UNIVERSE AND THE GREAT BLACK VOID.

00:29:32.000 --> 00:29:41.000

SO THIS IS A GREAT WAY TO START THE PROCESS OF BEING ABLE TO TALK ABOUT THE WORK THAT I DO ACROSS THE CITY OF TORONTO.

00:29:41.000 --> 00:29:42.000

SO THE ORIGINAL BEING SENT OUT THESE THOUGHTS INTO THE UNIVERSE FOUR TIMES TO SEE IF THERE WOULD BE SOMEBODY CALLING BACK.

00:29:42.000 --> 00:29:50.000

THERE WAS NO RESPONSE.

00:29:50.000 --> 00:29:58.000

SO THE BEING CALLED THESE THOUGHTS BACK AND IN DOING THAT SAID AS YOU COME BACK TO ME, CREATE LIGHT IN THE UNIVERSE.

00:29:58.000 --> 00:30:04.000

AND AT THAT, ALL THE STARS WERE BORN AND ALL OF THE PLANTS BEGAN TO FORM UNTIL A PLANT THAT COULD HOLD LIFE.

00:30:04.000 --> 00:30:16.000

HERE WE HAVE AN IMAGE OF THE LIGHT AND DARK IN THE UNIVERSE, AND THIS IS THE ESSENCE OF THE ANISHNAABE COSMOLOGY.

00:30:16.000 --> 00:30:29.000

THIS IS SAYING THAT EVERYTHING IN THE UNIVERSE IS MADE OF THIS LIGHT AND DARK, AND SO THIS IS A REALLY NOT VERY TRICKY BUT FOR SOME PEOPLE NOT KNOWING ANYTHING ABOUT OUR CULTURE, IT COULD BE.

00:30:29.000 --> 00:30:31.000

SO WHAT WE'RE SEEING HERE IS THAT THE FIRST THING IN THE UNIVERSE, THERE WAS A SPIRIT IN THE GREAT BLACK VOID, AND THAT SPIRIT CALLED LIGHT IN TO THE UNIVERSE AND THAT WAS THE BEGINNING OF THE PHYSICAL WORLD.

00:30:31.000 --> 00:30:50.000

SO THAT'S HOW IT IS IN OUR COSMOLOGY.

00:30:50.000 --> 00:30:52.000

IT IS THE SPIRIT THAT CAME BEFORE THE PHYSICAL WORLD AND THAT THESE TWO EMERGED AND CREATED THIS REALITY THAT WE'RE ALL EXPERIENCING HERE, AND WE CALL THIS, YOU KNOW, LIGHT AND DARK FOR OUR PHYSICAL AND SPIRITUAL, ALL CONNECTED TOGETHER.

00:30:52.000 --> 00:30:59.000

SO HOW DOES THAT GO IN TO THIS?

00:30:59.000 --> 00:31:01.000

WELL, THIS GOES IN TO THIS BECAUSE THIS IS ONE OF OUR ANCIENT FORMS OF DOCUMENTING OUR HISTORY.

00:31:01.000 --> 00:31:08.000

IT'S CALLED A BIRCH BARK SCROLL.

00:31:08.000 --> 00:31:14.000

IT'S BEEN PAINTED -- THE ORIGINAL ONE WAS PAINTED WITH RED OCHRE AND PAINTED ON THE BIRCH BARK.

00:31:14.000 --> 00:31:17.000

SO YOU CAN IMAGINE A BIRCH BARK SCROLL WITH THIS RED OCHRE IMAGE ACROSS IT.

00:31:17.000 --> 00:31:18.000

THIS IS A REALLY GREAT TOOL.

00:31:18.000 --> 00:31:27.000

I ALWAYS LIKE THIS PIECE.

00:31:27.000 --> 00:31:32.000

YOU KNOW, I FIRST ENCOUNTERED THIS PIECE BACK IN THE LATE 90s, AND I PUT IT IN ONE OF MY FIRST MURALS, MY LARGE SCALE MURALS.

00:31:32.000 --> 00:31:34.000

SO IN THE BEGINNING, YOU CAN SEE THERE IS THIS LITTLE CIRCLE WITH THESE FOUR MEN AROUND.

00:31:34.000 --> 00:31:37.000

SO THAT IS THE FOUR WINDS.

00:31:37.000 --> 00:31:39.000

SO THEY'RE A MYSTERY.

00:31:39.000 --> 00:31:53.000

WE DON'T REALLY KNOW WHO THEY ARE.

00:31:53.000 --> 00:32:01.000

I MEAN, I HAVE AN IDEA WHO THEY ARE, BUT IT'S A REALLY IMPORTANT VISUAL BECAUSE THIS KIND OF SETS UP THIS IDEA THAT INDIGENOUS PEOPLE DO INDEED UNDERSTAND THEIR COSMOLOGY AND IT PLAYS OUT THROUGHOUT THEIR WHOLE LIVES.

00:32:01.000 --> 00:32:09.000

EVEN THROUGH OUR HISTORY, WE RECOGNIZE THAT CHEMISTRY THAT HAPPENED THAT BROUGHT LIFE INTO THE UNIVERSE.

00:32:09.000 --> 00:32:16.000

SO YOU SEE THESE LITTLE I THINK LITTLE PATHWAYS ON HERE AND THEY CRISS-CROSS BACK AND FORTH ACROSS THE MAIN PATHWAY.

00:32:16.000 --> 00:32:33.000

WHAT YOU'RE LOOKING AT HERE IS A DIAGRAM OF THESE TWO WORLDS, THE PHYSICAL AND THE SPIRITUAL.

00:32:33.000 --> 00:32:35.000

SO THE PHYSICAL WORLD IS THE TOP PART WHERE WE ARE ALL ON, AND UNDERNEATH, THERE'S THE SPIRIT WORLD AND IT'S REFLECTING BOTH IN THESE BOTH WORLDS WHICH IS REALLY INTERESTING AND THOUGHT PROVOKING.

00:32:35.000 --> 00:32:52.000

I CAN'T GO IN TO THE WHOLE DETAIL.

00:32:52.000 --> 00:32:55.000

I KNOW A LOT ABOUT THE IMAGE BECAUSE I'VE STUDIED IT FOR YEARS AND YEARS NOW, AND I'VE COME TO THE UNDERSTANDING THAT THE LITTLE MAN BETWEEN THE TWO TALL STICKS, THAT'S THE ARRIVAL OF THE FIRST HUMAN AND THEN THERE'S THESE BREAKTHROUGHS BEYOND THAT.

00:32:55.000 --> 00:32:58.000

AND THEN YOU SEE THE DOUBLE CIRCLES?

00:32:58.000 --> 00:33:08.000

THAT'S THE TWO EARTH MADE BEFORE THE LAST ONE WAS MADE TO HOLD LIVE.

00:33:08.000 --> 00:33:32.000

THAT SINGLE CIRCLE BEFORE THE THREE TEEPEES, THAT'S OUR EARTH AND THAT CIRCLE BETWEEN THERE AND THAT TREE WITH THE EAGLE IS A LIFETIME OF A HUMAN.

00:33:32.000 --> 00:33:34.000

SO WE TALK ABOUT THIS JOURNEY OF THE ORIGINAL MAN ACROSS THE LAND AND WHAT HE DID WAS HE CREATED THIS I GUESS LIKE A MAP THAT ALL HUMANS WILL GO THROUGH THESE FOUR STAGES IN LIFE AND THEY'LL EXPERIENCE THESE FOUR STAGES, AND THIS WILL BECOME PART OF THEIR WISDOM AS THEY JOURNEY ACROSS A LIFETIME.

00:33:34.000 --> 00:33:36.000

SO THAT'S WHERE I'M GOING TO END IT RIGHT THERE.

00:33:36.000 --> 00:33:41.000

YOU KNOW, THERE'S MORE TO TALK ABOUT HERE.

00:33:41.000 --> 00:33:44.000

I COULD PROBABLY TALK ABOUT THIS FOR THREE HOURS, BUT WE'RE HERE TO TALK ABOUT THE MURAL WORKS.

00:33:44.000 --> 00:33:49.000

I THINK THAT'S REALLY IMPORTANT FOR THIS DAY.

00:33:49.000 --> 00:33:50.000

MAYBE SOMETIME IN THE FUTURE, I'LL TALK MORE ABOUT THAT AND MAYBE I COULD TALK ABOUT THIS FOR THREE HOURS EASY.

00:33:50.000 --> 00:34:04.000

SO LET'S GO ON.

00:34:04.000 --> 00:34:11.000

I JUST WANTED TO JUST POINT OUT SOME THINGS THAT WERE IMPORTANT TO ME AS A YOUNG ARTIST, AND HERE'S ONE OF THE IMAGES THAT, YOU KNOW, BECAUSE I'M A SCULPTOR TOO, SO I WORK WITH SOAP STONE.

00:34:11.000 --> 00:34:16.000

THIS IS AN IMAGE OF NORVAL MORRISSEAU.

00:34:16.000 --> 00:34:20.000

HE HAS AN EAGLE SPEAK AND IN THE OTHER A SERPENT.

00:34:20.000 --> 00:34:24.000

HE WAS ALWAYS CHALLENGING HIMSELF AND THE WORLD HE LIVED IN.

00:34:24.000 --> 00:34:27.000

HE WAS A MAN OF TWO WORLDS, JUST LIKE MOST INDIGENOUS PEOPLE.

00:34:27.000 --> 00:34:30.000

WE LIVE IN TWO WORLDS.

00:34:30.000 --> 00:34:35.000

WE LIVE IN AN INDIGENOUS WORLD AND IN A WESTERN WORLD AND WE HAVE TO.

00:34:35.000 --> 00:34:41.000



IT'S IMPORTANT THAT WE DO BECAUSE ONE OF THOSE WORLDS CONTAINS OUR IDENTITY AND THAT'S REALLY IMPORTANT.

00:34:41.000 --> 00:34:45.000

WE NEED TO TAKE THAT WITH US WHEN WE GO OUT INTO THIS WORLD.

00:34:45.000 --> 00:34:51.000

IF YOU HAVE KIDS, MAKE SURE THEY HAVE A HANDLE ON WHO THEY ARE BY SHOWING THEM WHAT OUR CULTURE IS ABOUT.

00:34:51.000 --> 00:35:02.000

SO THAT'S WHAT I'M SHOWING HERE WITH THE SCULPTURE OF NORVAL MORRISSEAU.

00:35:02.000 --> 00:35:11.000

THIS WAS DONE IN 1995 AND I STARTED CARVING IN 1990, AND I CARVED FOR MANY, MANY YEARS AND I STILL CARVE EVERY ONCE IN A WHILE WHEN I'M CALLED TO.

00:35:11.000 --> 00:35:16.000

BUT I WANTED TO BRING THIS IN BECAUSE NORVAL MORRISSEAU IS THE ONE WHO MADE THE WOODLAND PAINTING SO FAMOUS.

00:35:16.000 --> 00:35:17.000

EVERYONE AROUND THE WORLD UNDERSTANDS THAT KIND OF PAINTING RELATES TO THE INDIGENOUS PEOPLE IN ONTARIO.

00:35:17.000 --> 00:35:23.000

WHY ONTARIO?

00:35:23.000 --> 00:35:26.000

BECAUSE THIS IS THE HOME OF THE ANISHNAABE, OJIBWAY, ALGONQUIN PEOPLE.

00:35:26.000 --> 00:35:33.000

WE ARE THE ORIGINAL PEOPLE OF THIS LAND.

00:35:33.000 --> 00:35:38.000

BEFORE ANYONE ELSE ARRIVED, WE WERE HERE FOR MANY, MANY YEARS, THOUSANDS AND THOUSANDS OF YEARS.

00:35:38.000 --> 00:35:40.000

SO I'M GOING TO GO ON AND THIS IS ONE OF MY FIRST MAJOR MURALS.

00:35:40.000 --> 00:35:47.000

THIS IS THE THOUSAND SQUARE FOOT MURAL.

00:35:47.000 --> 00:35:50.000

IT WAS A COLLABORATION WITH MYSELF AND TRACY ANTHONY AND THE COMMUNITY OF NEW CREDIT.

00:35:50.000 --> 00:35:55.000

IT WAS THEY WHO SPONSORED THE MURAL.

00:35:55.000 --> 00:36:14.000

THEY WANTED SOME WAY OF TELLING THEIR STORY.

00:36:14.000 --> 00:36:30.000

SO WE DID A WHOLE VISUAL ON THE CREATION STORY OF THE ANISHNAABE, AND, YOU KNOW, I GUESS THE ORIGIN OF THIS STORY COMES FROM EDWARD FENTON BENE, HIS BOOK MICHOMAS.

00:36:30.000 --> 00:36:37.000

HE TALKS ABOUT ALL THE STAGES OF THE ANISHNAABE AS THEY TRAVEL ACROSS TIME AND THIS WAS THE WAY I COULD THINK OF TELLING THE STORY WAS TO BREAK IT UP IN TO LITTLE VIGNETTES OF A STORY EACH, AND IT TRAVELS ACROSS THE WHOLE TOP OF THE PAINTING.

00:36:37.000 --> 00:36:41.000

ALL THAT NICE GRAPHIC WORK AT THE BOTTOM, THAT IS ALL TRACEY ANTHONY'S WORK AND ALL MY WORK IS AT THE TOP.

00:36:41.000 --> 00:36:45.000

IT'S KIND OF HALFWAY BETWEEN REALISM AND, YOU KNOW, THAT KIND OF WOODLAND STYLE.

00:36:45.000 --> 00:36:50.000

BUT THIS IS A GREAT WAY FOR ME TO REALLY UNDERSTAND OUR STORY.

00:36:50.000 --> 00:37:00.000

I BEGAN TO REALIZE IT WAS IMPORTANT THAT THIS STORY GET OUT THERE, YOU KNOW.

00:37:00.000 --> 00:37:04.000

IT'S GREAT THAT IT'S IN NEW CREDIT AND ANYBODY CAN GO THERE AND SEE IT, ESPECIALLY WHEN THE SCHOOL'S OPENED AND MAYBE AFTER THE PANDEMIC IS DONE, PEOPLE CAN GO AND CHECK OUT THAT MURAL.

00:37:04.000 --> 00:37:08.000

BUT, YOU KNOW, I DON'T SEE IT FOR USUALLY YEARS AT A TIME.

00:37:08.000 --> 00:37:10.000

WHEN I DO SEE IT, I JUST REMEMBER, WOW, THIS LOOKS INCREDIBLE.

00:37:10.000 --> 00:37:14.000

YOU HAVE TO SEE IT IN PERSON.

00:37:14.000 --> 00:37:17.000

THESE PHOTOGRAPHS DON'T DO IT JUSTICE, YOU KNOW.

00:37:17.000 --> 00:37:20.000

BUT IT WAS ONE OF MY FIRST BIG WORKS.

00:37:20.000 --> 00:37:35.000

THIS IS WHAT BRAET ME IN THE WORLD OF PUBLIC ART.

00:37:35.000 --> 00:37:58.000

I REALIZED THIS IS WHAT I WANTED TO DO AND SOMETHING IMPORTANT TO ME AND I REALIZED THIS IS A GREAT PLACE TO TELL OUR STORY ACROSS THE LAND AND HAVE A REFLECTION FOR THE INDIGENOUS PEOPLE TO SEE.

00:37:58.000 --> 00:37:59.000

IT'S GOOD FOR THE SETTLERS TO SEE TOO, BUT THE INDIGENOUS PEOPLE, YOU KNOW, MANY, MANY TIMES, MANY CASES, YOU KNOW, I GREW UP IN TORONTO, AND I NEVER SAW A REFLECTION OF MYSELF OR MY PEOPLE ANYWHERE, AND ALL THE THINGS THAT I DID SEE WAS MADE-UP

VERSIONS OF US THROUGH THE MEDIA AND HOLLYWOOD.

00:37:59.000 --> 00:38:06.000  
SO IT'S ALL NEGATIVE.

00:38:06.000 --> 00:38:15.000  
SO FOR ME, I WANTED TO SEE A POSITIVE STORY ABOUT WHO THE INDIGENOUS PEOPLE REALLY WERE.

00:38:15.000 --> 00:38:25.000  
SO MY JOURNEY BEGAN WHEN I ENTERED ELEMENTARY SCHOOL, AND I STARTED HEARING THESE STORIES ABOUT INDIGENOUS PEOPLE.

00:38:25.000 --> 00:38:32.000  
I NEVER LIKED WHAT I HEARD IN THE ELEMENTARY SCHOOL FOR IN HIGH SCHOOL, AND I ALWAYS ARGUED WITH MY TEACHERS ABOUT WHAT I WAS LOOKING AT AND WHAT I WAS HEARING.

00:38:32.000 --> 00:38:45.000  
I COULDN'T BELIEVE THAT OUR PEOPLE WERE, YOU KNOW, THESE KIND OF ALWAYS PORTRAYED AS THESE VILLAINS.

00:38:45.000 --> 00:38:57.000  
SO IT'S TIME TO CHANGE THE STORY, AND THIS IS THE WAY I WAS GOING TO DO IT WAS BY LOOKING AT WHERE OUR PEOPLE ORIGINATED FROM, WHAT WAS OUR ORIGINAL STORIES.

00:38:57.000 --> 00:39:09.000  
THIS IS THE ARRIVAL OF FIRST MAN ON THE LAND, AND YOU CAN SEE THE MAN ARRIVING AND HE TRAVELS ACROSS THE LAND.

00:39:09.000 --> 00:39:15.000  
HIS FIRST BROTHER IS THE WOLF, AND HIS QUEST IN LIFE AFTER HAVING A FAMILY WAS TO FIND OUT WHY HE WAS HERE AND HE HAD TO MAKE A JOURNEY TO THE MOUNTAINS TO SEE HIS FATHER.

00:39:15.000 --> 00:39:25.000  
YOU CAN SEE HIS FATHER THERE HOLDING THE PIPE IN THE MOUNTAINS AND HE GOES TO FIND OUT AND ASK WHY AM I HERE.

00:39:25.000 --> 00:39:27.000  
IT'S A GREAT STORY BECAUSE, YOU KNOW, IT'S THE STORY OF ALL INDIGENOUS PEOPLE, ALL INDIGENOUS PEOPLE WAKE UP AT SOME POINT IN THEIR LIVES AND ASK, WHY AM I HERE?

00:39:27.000 --> 00:39:31.000  
AND IT'S A GREAT QUESTION.

00:39:31.000 --> 00:39:34.000  
WE SHOULD ALL HAVE ONE QUESTION LIKE THAT, YOU KNOW.

00:39:34.000 --> 00:39:41.000  
SO THIS IS THE OTHER SIDE OF THE MURAL.

00:39:41.000 --> 00:39:44.000  
YOU KNOW, YOU CAN SEE THAT MAP THAT I TALKED ABOUT, THIS IS THE FIRST TIME I USED IT IN ARTWORK.

00:39:44.000 --> 00:39:47.000

I PUT THE MAP UP ON THE TOP PART OF THAT MURAL HERE.

00:39:47.000 --> 00:39:54.000

YOU CAN SEE THE CENTRAL PART OF THE IMAGE HERE.

00:39:54.000 --> 00:39:59.000

THE MAP IS THERE AND FULL COLOUR IN THAT RED OCHRE, AND YOU CAN SEE THE SEVEN FIRES.

00:39:59.000 --> 00:40:05.000

THIS IS THEM IN THE HUMAN FORM ARRIVING AND TALKING ABOUT ONE OF THE PROPHECIES.

00:40:05.000 --> 00:40:29.000

AND THEN ON THE FAR RIGHT, YOU CAN SEE THE DRUM AND ALL THE CHILDREN.

00:40:29.000 --> 00:40:39.000

SO THIS IS ABOUT OUR ORIGINAL STORIES, OUR VOICE, OUR SONGS AND THIS IS ABOUT PASSING ON KNOWLEDGE FROM ONE GENERATION TO THE NEXT, THAT'S WHY THE CHILDREN ARE IN THIS BECAUSE IT'S THE OLDER PEOPLE IN OUR COMMUNITY THAT PASS ON THAT WISDOM TO THE YOUNG ONES SO THAT THEY HAVE A SENSE OF IDENTITY AND A SENSE OF PURPOSE AND A SENSE OF PEACE FROM KNOWING WHO THEY ARE.

00:40:39.000 --> 00:41:02.000

THIS IS ANOTHER PART, THIS IS THE STORY OF THE GREAT FLOOD AND THIS IS AN IMPORTANT TIME BECAUSE, YOU KNOW, THIS IS PROBABLY MUCH LATER ON IN THE ANISHNAABE HISTORY.

00:41:02.000 --> 00:41:15.000

THIS IS WHEN THE FLOOD HAPPENS, BUT FOR HERE IN OUR STORIES, IT HAPPENS AROUND 9,000 YEARS AGO, SO IT'S JUST ANOTHER IMPORTANT STORY THAT TALKS ABOUT THE HISTORY ON THE LAND AND IT REALLY PLANTS OUR FEET HERE ON THE EARTH HERE IN NORTH AMERICA.

00:41:15.000 --> 00:41:22.000

THIS IS THE MEETING BETWEEN THE SACRED FIREKEEPER AND THE FIRST MAN AND THE MEETING BETWEEN THE FIRST WOMAN AND THE FIRST MAN AND HOW THEY WERE THE BEGINNING OF OUR HUMANITY.

00:41:22.000 --> 00:41:24.000

IT WAS THEY THAT HAD THESE FOUR SONS THAT WENT OFF IN THE FOUR DIRECTIONS AND BEGAN THAT CYCLE ALL OVER AGAIN.

00:41:24.000 --> 00:41:33.000

I'M SHORTENING IT QUITE A BIT HERE.

00:41:33.000 --> 00:41:45.000

THERE IS A LOT OF MURALS THAT I'VE DONE, AND I WANT TO JUST SAY A FEW WORDS ABOUT A LOT OF THE WORKS THAT ARE HERE.

00:41:45.000 --> 00:41:51.000

THIS IS MY FIRST MAJOR WORK THAT BROUGHT MY IDEA OF WOODLAND STILL IMAGE OUT IN TO PUBLIC SPACE.

00:41:51.000 --> 00:41:53.000

I WAS WORKING OUT IN YOUTH SHELTER.

00:41:53.000 --> 00:42:02.000

AT THAT TIME, I WAS ALSO WORKING IN THE PRISONS.

00:42:02.000 --> 00:42:09.000

FOR BOTH PLACES, I REALIZE I HAD TO BRING IN PROJECTS IN TO THE PROGRAM TO HELP THE YOUNG ONES UNDERSTAND HOW THEY WERE.

00:42:09.000 --> 00:42:20.000

ONE WAY WAS TO TALK ABOUT WHO THEY WERE AND TALK ABOUT IT FROM THE PERSPECTIVE OF THE WOODLAND STYLE OF ART.

00:42:20.000 --> 00:42:31.000

THIS WORK WAS CREATED AND DESIGN BIRTHDAYS -- DESIGNED BY ME BUT I HAD THE YOUTH HELP ME PAINT IT.

00:42:31.000 --> 00:42:35.000

I WANTED TO GIVE THEM SOMETHING THAT WOULD ENCOURAGE THE REASONS WHY THEY WERE HERE, WHY THEY HAD TO TRY FOR SOMETHING MORE THAN WHAT THEY WERE DOING BECAUSE A LOT OF THE YOUTH WERE HOMELESS AND USED TO BEING LIKE THAT.

00:42:35.000 --> 00:42:48.000

FOR ME, I WANTED TO FIND A WAY TO LIGHT THEIR FIRE.

00:42:48.000 --> 00:42:55.000

SO WE THINK ABOUT THEIR LIVES IN A MORE IMPORTANT WAY AND THAT WE ARE CONNECTED TO SOMETHING EVEN GREATER THAN THIS CONTEMPORARY SETTLER WORLD THAT WE EXIST IN.

00:42:55.000 --> 00:43:10.000

YOU KNOW, WE'RE IN A WESTERN BUBBLE, SO THAT WESTERN BUBBLE DIDN'T INCLUDE INDIGENOUS NARRATIVES.

00:43:10.000 --> 00:43:22.000

SO THIS IS IMPORTANT FOR ME AND IMPORTANT FOR ALL THE YOUNG ONES TO BRING THOSE NARRATIVES TO THE FOREFRONT TO HELP THEM UNDERSTAND WHY IT WAS IMPORTANT TO THE INDIGENOUS, AND WHY IT'S IMPORTANT TO BE INDIGENOUS FOR EVERYONE.

00:43:22.000 --> 00:43:35.000

THE SETTLERS NEEDED TO KNOW WHO WE WERE TOO BECAUSE LIKE US, THEY WERE GIVEN THESE MEDIA WESTERN NARRATIVES ABOUT WHO INDIGENOUS PEOPLE WERE.

00:43:35.000 --> 00:43:46.000

THEY WERE NOT GIVEN STORIES ABOUT US BY US, AND I THINK THAT WAS THE KEY THING FOR ME WAS TURNING THIS AROUND, BEGINNING TO NOW TELL OUR STORY THE WAY OUR STORY WAS TOLD BY OUR ANCESTORS.

00:43:46.000 --> 00:43:48.000

IT WAS REALLY IMPORTANT TO HAVE ELDERS AROUND TO TRANSMIT THESE STORIES.

00:43:48.000 --> 00:43:50.000

THIS CONTINUES ON, YOU KNOW.

00:43:50.000 --> 00:43:53.000

I'M AT ALLEN GARDENS.

00:43:53.000 --> 00:44:09.000

THIS IS A FEW YEARS AGO, YOU KNOW.

00:44:09.000 --> 00:44:19.000

THERE WAS A BIG WATER PROJECT THAT CAME INTO THE CITY OF TORONTO AND THEY DUG THIS GIGANTIC HOLE INTO THE GROUND AT ALLEN GARDENS TO SET UP A LINK BETWEEN THE PIPELINES AND THIS WATER GOING INTO THE CITY OF TORONTO.

00:44:19.000 --> 00:44:27.000

AND THEY HAD TO GO PRETTY LOW BECAUSE IT HAD TO GO EVEN BELOW THE SEWER SYSTEMS THAT WERE ALREADY INSTALLED IN THE CITY.

00:44:27.000 --> 00:44:29.000

SO WHILE THEY WERE DOING THAT, WE HAD AN OPPORTUNITY TO CREATE A MURAL.

00:44:29.000 --> 00:44:34.000

IT WAS TANIS NIELSON WHO WAS HEAD OF THE PROJECT.

00:44:34.000 --> 00:44:46.000

YOU KNOW, I APPLIED FOR THIS PROJECT TOO, AND WELL, SOMEHOW, I MANAGED TO GET IN THERE ANYWAYS.

00:44:46.000 --> 00:44:50.000

SO THIS IS THE WORK THAT I CREATED FOR IT, AND I WANTED TO JUST BUILD ON THIS IDEA OF THIS ANISHNAABE ARRIVAL AND CREATION STORY OF THE FIRST HUMANS AND WHAT THEY EXPERIENCED.

00:44:50.000 --> 00:45:06.000

I KEPT IN LINE WITH THIS KIND OF WOODLANDS STYLE PAINTING AND I TRIED SOMETHING DIFFERENT.

00:45:06.000 --> 00:45:15.000

SO I'M ALWAYS EXPERIMENTING AS AN ARTIST AND IT'S IMPORTANT, YOU KNOW, THAT, YOU KNOW, AS AN ARTIST, WE CHANGE WITH TIMES, AND WE TAKE WHAT WORKS AND THEN WE LEAVE BEHIND THINGS THAT DIDN'T QUITE WORK.

00:45:15.000 --> 00:45:20.000

SO YOU'LL SEE AS WE MOVE ON HOW MY WOODLAND STYLE BEGINS TO REALLY TAKE SHAPE EVEN MORE STRONGLY THAN THIS MURAL HERE.

00:45:20.000 --> 00:45:22.000

BUT THIS IS A NICE STEPPING STONE BECAUSE IT WAS QUITE A LARGE PROJECT.

00:45:22.000 --> 00:45:26.000

THIS WAS ABOUT 5600 SQUARE FEET.

00:45:26.000 --> 00:45:34.000

IT WAS A BIG MURAL.

00:45:34.000 --> 00:45:41.000

GOES RIGHT DOWN TO JARVIS AND GOES, YOU KNOW, WE'RE KIND OF HALF WAY THROUGH THE MIDDLE OF ALLEN GARDENS UP AT THE OTHER END.

00:45:41.000 --> 00:45:48.000

IT WAS A GREAT PROJECT AND I HAD A LOT OF PEOPLE HELPING ME, COMMUNITY MEMBERS WERE PART OF THIS.

00:45:48.000 --> 00:45:52.000

WE DID A COMMUNITY CONSULTATION TO GET PEOPLE TO KNOW, LET PEOPLE KNOW WHAT WE WERE DOING AND THAT IT WAS OKAY BY THEN THAT WE WERE GOING TO CONTINUE.

00:45:52.000 --> 00:45:59.000

SO THAT'S WHAT HAPPENED IN THIS PROJECT.

00:45:59.000 --> 00:46:10.000

SO IT'S LEARNING ABOUT COMMUNITY STUFF, NOT THAT I DIDN'T DO THAT WITH THE NEW CREDIT FIRST NATIONS, THE MISSISSAUGAS.

00:46:10.000 --> 00:46:14.000

WE DID COMMUNITY CONSULTATION THERE AS WELL, AND WE LEFT A LEGACY AT THAT ONE BECAUSE WE TRAINED THREE YOUNG ARTISTS TO PAINT ON THAT MURAL THE WHOLE TIME I WAS THERE.

00:46:14.000 --> 00:46:17.000

THE MURAL TOOK EIGHT MONTHS TO PAINT THAT ONE AT NEW CREDIT.

00:46:17.000 --> 00:46:25.000

SO THIS IS A NICE PROJECT.

00:46:25.000 --> 00:46:41.000

IT WAS AN EXTRAORDINARY PROJECT AND, YOU KNOW, I DIDN'T KNOW WHAT TO EXPECT.

00:46:41.000 --> 00:46:45.000

I WAS INVITED TO DO THIS PROJECT AND THIS WENT UNDER THE OLD MILL SUBWAY STATION AND, YOU KNOW, JUST TO THE OTHER SIDE IS THE HUMBER RIVER, BUT THESE COLUMNS WERE QUITE EXTRAORDINARY.

00:46:45.000 --> 00:47:02.000

THEY WERE QUITE LARGE COLUMNS AND THEY'RE AMAZING LOOKING WHEN YOU SEE IT FROM THIS ANGLE.

00:47:02.000 --> 00:47:12.000

THIS IS LOOKING FROM THE BRIDGE DOWN AT THE CROSSING WHERE THE SUBWAY GOES ACROSS THE RIVER, AND THE BACKDROP OF THESE IS, YOU KNOW, QUEST WAS ONE OF THE OTHER ARTISTS THAT WERE PART OF THIS COLLABORATION.

00:47:12.000 --> 00:47:23.000

AND JARVIS, ANOTHER WELL KNOWN STREET ARTIST, HE WAS THE WALK-IN THAT -- HE WAS THE ONE THAT CREATED THE FISH AND THE ANIMALS.

00:47:23.000 --> 00:47:24.000

MY WORK IS THE LITTLE MENDELLAS, I CALL IT MENDELLAS, BUT THESE ARE CIRCLES, ABOUT THE COSMOLOGY.

00:47:24.000 --> 00:47:25.000

EVERYTHING IS CONNECTED TOGETHER.

00:47:25.000 --> 00:47:30.000

THAT'S WHAT THEY REPRESENT.

00:47:30.000 --> 00:47:33.000

AND THEY REPRESENT THE DIFFERENT STAGES OF OUR CREATION STORIES AS WELL.

00:47:33.000 --> 00:47:42.000

AS YOU CAN SEE HERE...

00:47:42.000 --> 00:47:45.000

WE HAVE THE ORIGINAL BEING IN THE UNIVERSE CREATING THE UNIVERSE CALLING THOSE STARS AS, YOU KNOW, CALLING THE LIGHT IN TO THE UNIVERSE.

00:47:45.000 --> 00:47:47.000

AND SO I MODERNIZED THIS A LITTLE BIT.

00:47:47.000 --> 00:47:55.000

I DIDN'T MAKE LITTLE STARS.

00:47:55.000 --> 00:48:09.000

I MADE IT -- THIS IS A MATHEMATICAL EQUATION OF WHAT THE UNIVERSE LOOKS LIKE AND HOW THE STARS HAVE SPREAD OUT ALL OVER THE UNIVERSE.

00:48:09.000 --> 00:48:23.000

THAT LITTLE FEATHERY OBJECT THAT'S PAINTED YELLOW, THAT'S A MATHEMATICAL EQUATION OF THE UNIVERSE, AND WE HAVE THAT ORIGINAL BEING THAT WE CALL THE GREAT MYSTERY, BRINGING THAT LIGHT IN TO THE UNIVERSE.

00:48:23.000 --> 00:48:38.000

SO THIS IS THE BEGINNING STORY OF THE ANISHNAABE OJIBWAY ALGONQUIN PEOPLE AND IN THE BACKGROUND, YOU MIGHT HAVE TO ASK, LIKE WHY DO WE HAVE THIS BIG BLUE BACKGROUND?

00:48:38.000 --> 00:48:40.000

WELL, THE REASON WE HAVE THIS BIG BLUE BACKGROUND, WE TALK ABOUT MANY DIFFERENT DOORWAYS IN TERMS OF OUR COSMOLOGY AND HOW WE STRUCTURE OUT OUR BELIEF SYSTEM, AND ONE OF THE WAYS THAT WE DO IS CALLED THE MEDICINE WHEEL AND THE MEDICINE WHEEL HAS FOUR ELEMENTS.

00:48:40.000 --> 00:48:52.000

WE HAVE WATER, AIR, FIRE, EARTH.

00:48:52.000 --> 00:48:53.000

THOSE ELEMENTS ARE REALLY VITAL IN TERMS OF HOW TO THINK ABOUT OUR WORLD AND HOW TO THINK EACH ELEMENT IF ANY OF THOSE ELEMENTS ARE MISSING, THERE IS NO LIFE.

00:48:53.000 --> 00:49:13.000

SO ALL OF THOSE ELEMENTS ARE IMPORTANT.

00:49:13.000 --> 00:49:18.000

AND SO THE WATER BECAME A REALLY IMPORTANT PART OF THIS, AND THAT BECAME THE DIVIDING SPACE BETWEEN THE PHYSICAL WORLD AND THE SPIRIT WORLD AND THAT'S WHY THE WATER IS REPRESENTED HERE AS A BACKGROUND BECAUSE THE WATER IS THE DOORWAY TO THE OTHER WORLD, THE DOORWAY TO THE ANCESTORS.



00:49:18.000 --> 00:49:48.000

AND SO QUEST AND JARVIS AND I, WE HAD A CEREMONY DOWN THERE BEFORE WE DID THE PROJECT TOGETHER.

00:50:02.000 --> 00:50:21.000

I REALLY WANTED THEM TO UNDERSTAND OUR COSMOLOGY BECAUSE I FELT THAT IT WAS REALLY VITAL AND IMPORTANT THAT THEY GET AND UNDERSTAND THE PURPOSE OF THIS WORK BECAUSE WE WERE GOING TO WORK TOGETHER, AND I REALLY WANTED TO HAVE THEM REALLY UNDERSTAND AND BE A PART OF THIS, YOU KNOW, NOT JUST BE A COLLABORATOR, BUT I WANTED THEM TO BE A PART OF THE UNDERSTANDING OF THIS COSMOLOGY AND THE STORIES THAT WERE BEING SPREAD OUT IN THIS PUBLIC SPACE UNDER, YOU KNOW, A REALLY IMPORTANT TOOL, WHICH IS TRANSP

00:50:21.000 --> 00:50:34.000

AND EVEN THE ANISHNAABE, YOU KNOW, THEY WENT FROM TORONTO, FROM THE EAST COAST TO TORONTO, TO THE ROCKY MOUNTAINS AND DOWN THROUGH TO WYOMING AND DOWN THROUGH CENTRAL AMERICA AND BACK UP THROUGH MISSISSIPPI BECAUSE WE HAD A GREAT TRADE NETWORK THAT WAS HERE FOR 5,000 YEARS IN TORONTO.

00:50:34.000 --> 00:50:52.000

SO THESE ARE LITTLE BITS OF HISTORY THAT PEOPLE JUST AREN'T AWARE OF UNTIL, YOU KNOW, INDIGENOUS PEOPLE START TALKING ABOUT THEM BECAUSE IT'S NOT SOMETHING THAT -- IT'S NOT A NARRATIVE THAT'S COMMON AT THIS POINT.

00:50:52.000 --> 00:50:59.000

STILL, ON THE MARGINS, BUT THE MORE AND MORE INDIGENOUS PEOPLE UNDERSTAND OUR REAL STORY HERE, THE MORE AND MORE THIS NARRATIVE WILL COME TO THE FOREFRONT AND CHANGE THE WAY EVERYONE SEES THE HISTORY OF THE LAND HERE.

00:50:59.000 --> 00:51:12.000

ARRIVAL OF THE FIRST HUMAN'S WALK ON THE EARTH AND ALL THE WILDLIFE AND ANIMALS HE ENCOUNTERS, THEY BECOME PART OF THE COSMOLOGY.

00:51:12.000 --> 00:51:25.000

SO THE FISH REPRESENT THAT UNDERWORLD AND THAT'S WHAT THOSE SPIKES REPRESENT, RADIATING OUT FROM THE CIRCLE, THEY REPRESENT CONNECTIONS IN TO THE UNDERWORLD BECAUSE THEY'RE ALL CONNECTED.

00:51:25.000 --> 00:51:49.000

THE PHYSICAL AND SPIRITUAL RUN SIDE BY SIDE EVERYWHERE IN THE UNIVERSE, AND OUR UNDERSTANDING THROUGH THE COSMOLOGY IS A MAP THAT SHOWS US WHAT IT LOOKS LIKE.

00:51:49.000 --> 00:51:54.000

AND SO THAT'S WHY THIS WOODLANDS STYLE ART HAS BECOME EVEN MORE VALUABLE TO ME BECAUSE I REALIZE THAT THAT STORY IS EMBEDDED IN THE WAY THESE DESIGNS WERE CREATED BECAUSE YOU KNOW THE BLACK LINE ON ALL THESE ANIMALS IS THAT BEGINNING OF THE UNIVERSE, THE GREAT BLACK VOID.

00:51:54.000 --> 00:52:11.000

OKAY, SO THIS IS THE ICE AGE.

00:52:11.000 --> 00:52:33.000

THIS IS ONE OF THOSE PEOPLE WE CALLED THE ICE RUNNERS, AND HE ENCOUNTERED ALL THESE ANIMALS DURING THE ICE AGE AND HE HUNTED ALONG THE HUNTING CORRIDOR WHICH WAS

DAVENPORT ROAD.

00:52:33.000 --> 00:52:42.000

A LOT OF PEOPLE DON'T KNOW THAT THERE WAS AN ICE WALL THAT CAME DOWN DURING THE ICE AGE, AND IT RESTED RIGHT ALONG THE EDGE OF DAVENPORT ROAD AND WENT ALL THE WAY ALONG THERE TO ANNETTE STREET AND CROSS OVER TO FABY POINT AND ACROSS THE 401.

00:52:42.000 --> 00:53:07.000

THAT'S WHERE THE ICE WALL RESTED IN TORONTO, BUT IT WAS A GREAT HUNTING GROUND AND OUR ANCIENT ANCESTORS WERE HUNTING FOR THESE GAME DURING THAT TIME.

00:53:07.000 --> 00:53:36.000

I JUST WANTED TO SHOW SOME OF THAT HISTORY THAT WAS ON THE LAND AND BEGIN TO HAVE A PLACE WHERE WE CAN START SHARING THE NARRATIVE ABOUT OUR UNDERSTANDING OF THE HISTORY OF THE LAND, YOU KNOW, BECAUSE WHEN YOU THINK ABOUT IT, YOU KNOW, THE SETTLERS AND WESTERN IDEAS HAD ONLY BEEN ON THIS LAND FOR 400 YEARS, BUT THE ANISHNAABE PEOPLE, THEY'VE BEEN HERE FOR TENS OF THOUSANDS OF YEARS.

00:53:36.000 --> 00:53:40.000

AND SO WE'RE TALKING ABOUT A REALLY MUCH OLDER STORY, WHICH I THINK IS REALLY VALUABLE AND IMPORTANT BECAUSE, YOU KNOW, IT'S THE INDIGENOUS PEOPLE HAVE A GREAT UNDERSTANDING OF WHAT OUR RELATIONSHIP IS TO THE LAND AND HOW TO MAINTAIN BALANCE, AND SO SOME OF THESE STORIES ARE GOING TO BE VERY IMPORTANT IN THE FUTURE AS TO HOW THE INDIGENOUS PEOPLE MANAGED TO KEEP THIS PRISTINE CONTINENT UNTIL THE ARRIVAL OF THE WESTERN PEOPLE, AND THAT CHANGED EVERYTHING.

00:53:40.000 --> 00:53:44.000

SO INDIGENOUS PEOPLE UNDERSTAND SOMETHING AND WE NEED TO TAKE THOSE THOUGHTS INTO THE FUTURE.

00:53:44.000 --> 00:54:08.000

THAT'S KIND OF THE MESSAGE HERE WITH A LOT OF THE WORKS THAT I DO.

00:54:08.000 --> 00:54:10.000

THIS IS THE ORIGINAL MAN AND WOMAN BEING SHELTERED BY THE THUNDERBIRD AND THE LITTLE BIRDS REPRESENTING PROSPERITY AND THE RADIATING LINES, YOU KNOW, OUT INTO THE UNDERWORLD REPRESENTING OUR CONNECTION BOTH IN THE PHYSICAL AND THE SPIRITUAL SENSE.

00:54:10.000 --> 00:54:37.000

THIS IS THE STORY OF THE GREAT FLOOD.

00:54:37.000 --> 00:54:46.000

THIS IS ABOUT TURTLE ISLAND AND ABOUT ALL THE ANIMALS THAT WERE PART OF THAT LITTLE STORY, YOU KNOW, YOU HAVE THE OTTER, YOU HAVE THE FISH, AND YOU HAVE THE MUSKRAT WHICH WAS THE MAIN PLAYER IN THAT STORY, HOW THE MUSKRAT WENT DOWN TO GET EARTH FROM THE BOTTOM OF THE WATER TO SAVE THE ANIMALS AND SAVE HUMANITY AND HOW HE DID GET THE EARTH FROM THE BOTTOM OF THE WATER, BUT HE PERISHED IN THAT.

00:54:46.000 --> 00:54:57.000

WHEN THEY SAY THAT'S THE REASON WHY THERE'S SO MUCH MUSKRATS RIGHT NOW, THE CREATOR BLESSED THIS LITTLE ANIMAL WITH PROSPERITY OF PLENTY.

00:54:57.000 --> 00:55:12.000

SO THERE'S, YOU KNOW, THERE'S A LOT OF MUSKRATS ACROSS CANADA THANKS TO HIS BRAVERY AND THE STORY THAT WE SHARE WHEN WE TALK ABOUT THE GREAT FLOOD STORY.

00:55:12.000 --> 00:55:18.000

BUT I WANTED TO KEEP THESE REALLY BRIGHT IMAGERY BECAUSE, YOU KNOW, WE'RE UNDER A BRIDGE, IT'S CAST IN SHADOWS MOST TIMES AND EVEN NOW HAS A LOT OF LIGHT UNDER IT BECAUSE OF THE ANGLE OF THE SUN.

00:55:18.000 --> 00:55:26.000

BUT SOMETIMES THERE'S A LOT OF DARKNESS OUT THERE AND I WANTED TO KEEP A BRIGHT SPOT.

00:55:26.000 --> 00:55:42.000

WHEN YOU GO INTO THE PARK, EVEN ON A DULL DAY, THIS TURTLE IS GLOWING IN THE BACKGROUND UNDER THE BRIDGE.

00:55:42.000 --> 00:55:46.000

SO JUST THOUGHTS, YOU KNOW, JUST PUTTING A LITTLE BRIGHT SPIRIT IN THE VISION OF THE PEOPLE AS THEY MARCH PAST THESE MURALS STANDING ALONG THE HUMBER RIVER.

00:55:46.000 --> 00:55:52.000

THIS IS SOME OF THE WORK OF THE TWO ARTISTS.

00:55:52.000 --> 00:55:53.000

QUEST IS ALONG THE BOTTOM AND JARVIS IS THE AMAZING KIND OF STUDY.

00:55:53.000 --> 00:56:11.000

HE'S A MASTER PAINTER.

00:56:11.000 --> 00:56:24.000

JARVIS IS THE GUY THAT CAN PAINT A PORTRAIT AND IT PAINT ANIMALS WITH THE SAME SKILL AS A PORTRAIT AND YOU CAN SEE IT HERE, YOU CAN TELL THAT OTTER IS UNDERWATER SWIMMING AND HE'S POKING HIS HEAD DOWN LOOKING AT THE GRAFFITI WORK THAT WAS DONE BY QUEST.

00:56:24.000 --> 00:56:28.000

AND SO QUEST WANTED TO KEEP IT IN KIND OF LINE WITH THE COLOURS THAT HE CHOSE FOR THIS NICE WORK AND I'M PRETTY SURE IT SAYS HIS NAME.

00:56:28.000 --> 00:56:39.000

BUT I'M HAVING A HARD TIME READING IT MYSELF.

00:56:39.000 --> 00:56:41.000

BUT I LOVE THE WORK, IT LOOKS GREAT, AND IT'S KIND OF A BLEND OF GRAFFITI STYLE WORK AND WOODLAND, YOU KNOW, LOOK AT THE COLOURS.

00:56:41.000 --> 00:56:45.000

IT'S VERY WOODLAND STYLE COLOURS IN THERE.

00:56:45.000 --> 00:57:00.000

SO WHAT ARE THE WOODLAND STYLE COLOURS, YOU KNOW.

00:57:00.000 --> 00:57:11.000

I ALWAYS ASK THIS OF ALL THE STUDENTS WHEN I GO INTO THE STUDENTS WORKING, BECAUSE I DO A LOT OF WORK WHERE I TEACH YOUNG PEOPLE HOW TO DRAW AND PAINT WHEN I DO WORK IN THE SCHOOLS IN TORONTO AND IN THE REGION AS WELL.

00:57:11.000 --> 00:57:13.000

BUT I ASK, WHAT ARE THE SEVEN GRANDFATHERS, AND OF COURSE THEY ALL KNOW BRAVERY, LOVE, RESPECT, HONESTY, HUMILITY AND SO FORTH, BUT EACH ONE OF THOSE GRAND FATHERS HAS A COLOUR.

00:57:13.000 --> 00:57:23.000

I THINK THAT'S IMPORTANT THAT THE STUDENTS GET CONNECTED.

00:57:23.000 --> 00:57:26.000

SO WHEN YOU LOOK AT THE WOODLAND STYLE PAINTING, IT'S STILL SEVEN COLOURS, SO RED, BLACK, WHITE, YELLOW, BLUE, GREEN, AND VIOLET.

00:57:26.000 --> 00:57:31.000

THOSE ARE THE MAIN COLOURS OF THE WOODLAND STYLE PAINTING.

00:57:31.000 --> 00:57:33.000

THIS IS A PAINTING THAT I DID AT SPADINA DuPONT.

00:57:33.000 --> 00:57:34.000

IT'S GREAT WORK.

00:57:34.000 --> 00:57:36.000

IT'S CALLED HISTORY OF LAND.

00:57:36.000 --> 00:57:50.000

IT'S A LAND ACKNOWLEDGMENT, REALLY.

00:57:50.000 --> 00:58:14.000

IT'S TALKING ABOUT THE NATIONS OF PEOPLE THAT ENDED UPON THIS TERRITORY AND DOWN THROUGH HISTORY, AND WE TALK ABOUT THE ANISHNAABE, THE WENDAT, WE TALK ABOUT THE CREE OR THE OJIBWAY --

00:58:14.000 --> 00:58:19.000

WITH THOSE BOXES ON EITHER SIDE.

00:58:19.000 --> 00:58:22.000

THAT'S THE MAIN SYMBOL THAT EVERYBODY KNOWS REGARDING THE

00:58:22.000 --> 00:58:27.000

HAUDENOSAUNEE, BUT THE NISHNAWBE.

00:58:27.000 --> 00:58:28.000

THIS IS PROBABLY RECENT, IN THE LAST COUPLE OF DECADES THAT

00:58:28.000 --> 00:58:30.000

THIS BLACK THUNDERBIRD HAS EMERGED.

00:58:30.000 --> 00:58:33.000

YOU LOOK IT ON THE OTHER SIDE.

00:58:33.000 --> 00:58:34.000

THE BLACK THUNDERBIRD REPRESENTS THE NISHNAWBE PEOPLE.

00:58:34.000 --> 00:58:37.000  
AND IT'S A MYSTERY.

00:58:37.000 --> 00:58:37.000  
AND I THINK IT'S IN CONNECTION TO THE SEVEN FIRES, YOU

00:58:37.000 --> 00:58:41.000  
KNOW.

00:58:41.000 --> 00:58:43.000  
THE SACRED STORY WE TALK ABOUT.

00:58:43.000 --> 00:58:44.000  
THESE PROF THAT'S CAME TO THE PEOPLE, THEY CALLED THEM THE

00:58:44.000 --> 00:58:47.000  
SEVEN FIRES.

00:58:47.000 --> 00:58:49.000  
AND I THINK THAT THIS BLACK THUNDERBIRD IS DIRECTLY

00:58:49.000 --> 00:58:54.000  
CONNECTED TO THAT STORY.

00:58:54.000 --> 00:58:58.000  
AND I CAN'T GO INTO IT HERE, BUT MAYBE AT SOME OTHER TIME,

00:58:58.000 --> 00:59:02.000  
I'LL BE HAPPY TO SHARE THE STORY ABOUT THESE SEVEN FIRES.

00:59:02.000 --> 00:59:06.000  
THEY'RE IMPORTANT, BECAUSE THEY'RE PART OF THE PROPHECIES

00:59:06.000 --> 00:59:06.000  
THAT TALK ABOUT WHAT WE'RE GOING TO ENCOUNTER, EVEN IN OUR

00:59:06.000 --> 00:59:09.000  
LIFETIME.

00:59:09.000 --> 00:59:16.000  
WHAT WE'RE EXPERIENCING THE LAST -- SINCE 1960, YOU KNOW.

00:59:16.000 --> 00:59:20.000  
THAT WAS A BIG CHANGE F PEOPLE.OR

00:59:20.000 --> 00:59:24.000  
A LOT OF OUR CULTURAL PRACTICES, LANGUAGE, STORIES AND

00:59:24.000 --> 00:59:26.000  
CELEBRATIONS WERE OUTLAWED UNTIL 196 TO, BECAUSE, YOU KNOW,

00:59:26.000 --> 00:59:32.000  
THEY'RE AFRAID OF AN UPRISING UNTIL THAT POINT IN TIME.

00:59:32.000 --> 00:59:34.000

I THINK THAT'S AN IMPORTANT THING THAT EVERYONE SHOULD KNOW

00:59:34.000 --> 00:59:35.000

THAT, INDIGENOUS PEOPLE COULD NOT VOTE UNTIL THAT TIME,

00:59:35.000 --> 00:59:43.000

EITHER.

00:59:43.000 --> 00:59:47.000

SO THESE THINGS ARE SMALL STORIES, AND, YOU KNOW, THERE ARE

00:59:47.000 --> 00:59:51.000

THESE PEOPLE WHO ARE MOVERS AND SHAKERS IN OUR COMMUNITY,

00:59:51.000 --> 00:59:55.000

KNOWN AS ACTIVIST, BUT THEY WERE REAL LEADERS, AND THEY WERE

00:59:55.000 --> 00:59:58.000

BRINGING ABOUT CHANGES AND TALKED ABOUT THE INJUSTICES

00:59:58.000 --> 00:59:59.000

TOWARDS INDIGENOUS PEOPLE, AND IT'S THOSE STORIES THAT WERE

00:59:59.000 --> 01:00:02.000

BROUGHT FORWARD.

01:00:02.000 --> 01:00:08.000

THE REASON WHY I KNOW ABOUT THESE STORIES IS BECAUSE I KNEW

01:00:08.000 --> 01:00:12.000

THESE ACTIVISTS, YOU KNOW, I KNEW BURN HARPER.

01:00:12.000 --> 01:00:12.000

FLOYD HAND.

01:00:12.000 --> 01:00:16.000

BENOIT.

01:00:16.000 --> 01:00:22.000

AND I MET THESE PEOPLE WHEN I WAS YOUNG, AND I DIDN'T REALLY

01:00:22.000 --> 01:00:28.000

UNDERSTAND EVERYTHING THAT WAS GOING ON, BUT I KNEW IT HAD A

01:00:28.000 --> 01:00:28.000

ROT TO DO WITH THE STORIES AND THE NARRATIVES THAT I HEARD

01:00:28.000 --> 01:00:33.000

GROWING UP.

01:00:33.000 --> 01:00:37.000

AND I FELT THAT STRONGLY IN MY HEART, THAT IT WAS AN

01:00:37.000 --> 01:00:38.000

INJUSTICE TO ALWAYS HAVE THESE STORIES TOLD BY OTHER PEOPLE

01:00:38.000 --> 01:00:39.000

AND NOT INDIGENOUS PEOPLE.

01:00:39.000 --> 01:00:42.000

SO THIS IS OUR COMMON.

01:00:42.000 --> 01:00:43.000

ON THE LAND IN A COMMONPLACE, AND NOT TOO FAR FROM THE

01:00:43.000 --> 01:00:46.000

NATIVE CANADIAN CENTRE:

01:00:46.000 --> 01:00:48.000

IT'S JUST NORTH OF THE NATIVE CANADIAN CENTRE, AND A LOT OF

01:00:48.000 --> 01:00:52.000

PEOPLE IN THE COMMUNITY, THEY LOVE THIS WORK.

01:00:52.000 --> 01:00:56.000

NOT JUST THE INDIGENOUS PEOPLE,.

01:00:56.000 --> 01:00:58.000

NON-INDIGENOUS PEOPLE ARE REALLY ATTRACTED TO THIS KIND OF

01:00:58.000 --> 01:01:00.000

WORK, BECAUSE YOU KNOW IT TALKS ABOUT -- IT'S EASY TO READ.

01:01:00.000 --> 01:01:04.000

IT HAS OUR FOUR MEDICINES.

01:01:04.000 --> 01:01:06.000

YOU SEETTE TOBACCO UP NEAR THE THUNDERBIRD THERE, AND RIGHT

01:01:06.000 --> 01:01:08.000

UNDER THE MOCCASIN, THAT'S THE CEDAR.

01:01:08.000 --> 01:01:11.000

AND THEN RIGHT UNDER THE CANOE IS A THE SAGE.

01:01:11.000 --> 01:01:16.000

AND THEN AROUND THE BEAR IS THE SWEET GRASS.

01:01:16.000 --> 01:01:17.000

THOSE ARE THE FOUR MEDICINES OF THE MEDICINE

01:01:17.000 --> 01:01:23.000

WHEEL.

01:01:23.000 --> 01:01:25.000

WHEEL.

01:01:25.000 --> 01:01:29.000

SO THEY'RE ALL CONNECTED TO ALL THESE DIFFERENT NATIONS.

01:01:29.000 --> 01:01:34.000

ALL THESE NATIONS EASE THESE MEDICINES IN THEIR CEREMONIES

01:01:34.000 --> 01:01:39.000

AND THEIR RITUALS, AND IT'S ABOUT CONNECTION TO CULTURE AND

01:01:39.000 --> 01:01:40.000

LAND AND HOW THERE'S VERY LITTLE DISTANCE OR SPACE BETWEEN

01:01:40.000 --> 01:01:42.000

ANYTHING THAT WE DO.

01:01:42.000 --> 01:01:46.000

EVERYTHING IS CONNECTED.

01:01:46.000 --> 01:01:47.000

AND IT'S A GREAT THING, AND A GREAT WAY TO LIVE.

01:01:47.000 --> 01:01:54.000

SO, HERE'S A CLOSE-UP.

01:01:54.000 --> 01:01:55.000

SO THIS IMAGE HERE, THIS IS A SELF-PORTRAIT I DID WHEN I --

01:01:55.000 --> 01:01:57.000

I THINK IT WAS 1998.

01:01:57.000 --> 01:02:00.000

I DID A SELF-PORTRAIT.

01:02:00.000 --> 01:02:03.000

I WASN'T FEELING GOOD AT THE TIME.

01:02:03.000 --> 01:02:06.000

MY LIFE WAS REALLY CHANGING AT THAT POINT.

01:02:06.000 --> 01:02:08.000

AND I DECIDED TO MAYBE -- A GOOD WAY TO HEAL MYSELF WAS TO

01:02:08.000 --> 01:02:09.000

DO A PAINTING OF MYSELF.

01:02:09.000 --> 01:02:13.000

SO I DID ONE.

01:02:13.000 --> 01:02:15.000

AND IT CHANGED THE WAY I SAW THINGS.

01:02:15.000 --> 01:02:18.000

AND SO I ENDED UP ON THIS MURAL.



01:02:18.000 --> 01:02:21.000

SO IT'S A NICE KIND OF GIVE-BACK, YOU KNOW.

01:02:21.000 --> 01:02:22.000

YOU GET SOMETHING FROM SOMETHING, DOING SOMETHING GOOD, AND

01:02:22.000 --> 01:02:43.000

YOU GIVE IT BACK, YOU KNOW.

01:02:43.000 --> 01:02:45.000

THAT'S THE OTHER THING ABOUT BEING AN ARTIST.

01:02:45.000 --> 01:02:47.000

WEE RESEARCHERS.

01:02:47.000 --> 01:02:48.000

HOW DO WE WANT IT SEEN.

01:02:48.000 --> 01:02:51.000

WHAT'S IMPORTANT ABOUT THIS STORY?

01:02:51.000 --> 01:02:52.000

AND DO WE NEED TO THE BACKGROUND INFORMATION FOR EVERYTHING

01:02:52.000 --> 01:02:53.000

WE PAINT?

01:02:53.000 --> 01:02:56.000

OF COURSE WE DO.

01:02:56.000 --> 01:02:58.000

WE HAVE TO HAVE THE BACKGROUND IN ORDER TO CREATE THE

01:02:58.000 --> 01:02:59.000

NARRATIVE THAT WE'RE GOING TO SPEAK ABOUT THIS MURAL.

01:02:59.000 --> 01:03:01.000

SO IT'S IMPORTANT.

01:03:01.000 --> 01:03:04.000

THAT'S THE WAY ARTISTS ARE.

01:03:04.000 --> 01:03:08.000

I DON'T KNOW IF WE'RE ALL LIKE THAT, BUT I'M LIKE THAT.

01:03:08.000 --> 01:03:10.000

I FEEL THAT'S IMPORTANT, THAT THAT RESEARCH BE PART OF THAT

01:03:10.000 --> 01:03:16.000

SO THAT YOU CAN REALLY SPEAK ABOUT YOUR WORK.

01:03:16.000 --> 01:03:20.000

YOU KNOW, THIS IS THE WIN DOT ICON OR LOGO.

01:03:20.000 --> 01:03:27.000

AND I DID SOME RESEARCH, AND I FOUND THAT I WAS GONNA CHOOSE

01:03:27.000 --> 01:03:31.000

THE WRONG ONE, AND SO I ENDED UP CONTACTING THE HEADQUARTERS

01:03:31.000 --> 01:03:31.000

IN QUBEC AND THEY SENT AN IMAGE THAT SAID THIS IS OUR

01:03:31.000 --> 01:03:34.000

LOGO.

01:03:34.000 --> 01:03:35.000

SO THEY SENT ME THIS REALLY GREAT IMAGE OFF THE BEAVER ON

01:03:35.000 --> 01:03:41.000

TOP OF A BEAVER DAM.

01:03:41.000 --> 01:03:46.000

OR MAYBE IT'S HIS HOUSE, WITH THE THREE BIRDS OVER TOP, YOU

01:03:46.000 --> 01:03:51.000

KNOW, WHICH ARE THE CANADIAN GREASE, AND THE SWEETGRASS

01:03:51.000 --> 01:03:51.000

SURROUNDING THAT, AND THE CANOE IS PART OF THE LOGO AS

01:03:51.000 --> 01:04:00.000

WELL.

01:04:00.000 --> 01:04:02.000

THIS IS THE SYMBOLS OF THE WYANDOTTE PEOPLE OAR, OR THE

01:04:02.000 --> 01:04:06.000

HURON, AS MANY PEOPLE KNOW THEM BY.

01:04:06.000 --> 01:04:12.000

THEY KNOW MORE BY THE HURON THAN THE WYANDOTTE.

01:04:12.000 --> 01:04:14.000

I REALIZED THIS WAS IMPORTANT AND THAT WE PUT THAT PROPER

01:04:14.000 --> 01:04:15.000

LOGO ON TO BRING JUSTICE TO THIS WORK.

01:04:15.000 --> 01:04:21.000

THIS CONTEMPORARY WORK.

01:04:21.000 --> 01:04:21.000

IT'S GOOD TO KNOW AND BE IN LINE AND BE CONNECTED WITH THE

01:04:21.000 --> 01:04:22.000

COMMUNITY.

01:04:22.000 --> 01:04:24.000

AND THAT WAS PART OF THE STORY, TOO.

01:04:24.000 --> 01:04:30.000

IS GETTING CONNECTED WITH THE COMMUNITY.

01:04:30.000 --> 01:04:31.000

MAKING SURE THAT WE WERE PORTRAYING THEIR LIKENESS AND IT

01:04:31.000 --> 01:04:32.000

WAS GONNA PLEASE THEM.

01:04:32.000 --> 01:04:39.000

YOU KNOW, EVEN THE MISSISSAUGAS.

01:04:39.000 --> 01:04:45.000

AND THE SIX NATIONS WERE PART OF.

01:04:45.000 --> 01:04:46.000

THIS SO HERE'S JUST MORE DETAIL.

01:04:46.000 --> 01:04:47.000

THE BUFFALO.

01:04:47.000 --> 01:04:48.000

THE BEAR.

01:04:48.000 --> 01:04:50.000

THE EAGLE.

01:04:50.000 --> 01:04:53.000

.

01:04:53.000 --> 01:04:57.000

AND THIS IS AN HISTORICAL MURAL I DID.

01:04:57.000 --> 01:05:00.000

THE TREATY OF NIAGARA.

01:05:00.000 --> 01:05:06.000

I DID IT IN 2017.

01:05:06.000 --> 01:05:07.000

THEY ASKED ME TO COME UP WITH A WORK THAT THEY THOUGHT WOULD

01:05:07.000 --> 01:05:10.000

REPRESENT THIS CONNECTION TOGETHER.

01:05:10.000 --> 01:05:12.000

THIS CONTEMPORARY CONNECTION, AND I SAID, WELLING, WE SHOULD

01:05:12.000 --> 01:05:18.000

DO SOMETHING ON THE TREATY OF NIAGARA, BECAUSE THAT'S THE

01:05:18.000 --> 01:05:20.000

FIRST TIME THAT WE SEE A WESTERN AND AN INDIGENOUS

01:05:20.000 --> 01:05:24.000

ICONOGRAPHY ON AN OBJECT.

01:05:24.000 --> 01:05:29.000

SO LOOK AT THE BELT BELOW.

01:05:29.000 --> 01:05:34.000

YOU CAN SEE INDIGENOUS KIND OF PICTUROGRAPHIC COMMUNICATION,

01:05:34.000 --> 01:05:37.000

ALONG WITH NUMEROUS, NUMEROUS CREATED FROM THE WESTERN

01:05:37.000 --> 01:05:40.000

PERSPECTIVE OF THE MATHEMATIC SYSTEMS THAT THEY USED.

01:05:40.000 --> 01:05:41.000

SO THIS IS THE FIRST TIME THAT THESE TWO CONNECT TOGETHER

01:05:41.000 --> 01:05:45.000

ANYWHERE IN THE WORLD.

01:05:45.000 --> 01:05:49.000

IS ON THIS WAMPUM BELT.

01:05:49.000 --> 01:05:50.000

SO THERE'S A LOT TO BE SAID ABOUT THESE STORIES, THESE

01:05:50.000 --> 01:05:53.000

HISTORIC STORIES.

01:05:53.000 --> 01:05:59.000

YOU KNOW.

01:05:59.000 --> 01:06:01.000

SIR WILLIAM JOHNSON IS COUNTRY OF THOSE

01:06:01.000 --> 01:06:03.000

STORIES IN THE BRITISH WHO WAS AN INDIAN AGENT.

01:06:03.000 --> 01:06:06.000

EVEN THOUGH HE WAS IN THE STATES.

01:06:06.000 --> 01:06:10.000

HIS HEADQUARTERS WAS TOWN THERE, BUT IT WAS BRITISH

01:06:10.000 --> 01:06:11.000

TERRITORY AT THE TIME, AND IT WAS IMPORTANT TO START TALKING

01:06:11.000 --> 01:06:15.000

ABOUT THIS TREATY.

01:06:15.000 --> 01:06:18.000

WE ALWAYS HEAR ABOUT IT IN TERMS OF, LIKE, A VERY SETTLER

01:06:18.000 --> 01:06:21.000

KIND OF MILITARY KIND OF IMAGE AND STORY.

01:06:21.000 --> 01:06:22.000

WE DON'T EVER HEAR THAT THERE WAS INDIGENOUS PEOPLE INVOLVED

01:06:22.000 --> 01:06:26.000

IN THESE THINGS.

01:06:26.000 --> 01:06:33.000

WE DON'T HEAR ABOUT WHO THOSE INDIGENOUS PEOPLE WERE THAT

01:06:33.000 --> 01:06:35.000

WERE AROUND, YOU KNOW, THIS TREATY THAT WAS FORMED IN AN

01:06:35.000 --> 01:06:37.000

INDIGENOUS WAY, WHICH WAS THE WAMPUM BELT.

01:06:37.000 --> 01:06:44.000

YOU KNOW, WE NEVER HEAR ABOUT THE ORIGINS OF THAT.

01:06:44.000 --> 01:06:47.000

BUT MY THINKING IS THAT THE ORIGINS CAME FROM MOLLY BRANT,

01:06:47.000 --> 01:06:51.000

WHO WAS SIR WILLIAM JOHNSON'S PARTNER.

01:06:51.000 --> 01:06:52.000

I DON'T KNOW IF THEY WERE EVER MARRIED, BUT...

01:06:52.000 --> 01:06:56.000

I DON'T KNOW THEY WERE.

01:06:56.000 --> 01:07:00.000

BUT THEY WERE DEFINITELY MAN AND WIFE.

01:07:00.000 --> 01:07:07.000

AND YOU'LL SURE THAT THIS IS WHERE THE KNOWLEDGE AND

01:07:07.000 --> 01:07:11.000

UNDERSTANDING OF THAT WAMPUM BELT BECAME FROM.

01:07:11.000 --> 01:07:12.000

IF YOU'RE NOT A HISTORIAN, YOU WON'T KNOW, BUT AT THAT TIME,

01:07:12.000 --> 01:07:16.000

SO MANY TREATIES HAD BEEN BROKEN.

01:07:16.000 --> 01:07:19.000

THE INDIGENOUS PEOPLE WERE TIRED OF SIGNING THESE PIECES OF

01:07:19.000 --> 01:07:23.000

PAPER THAT WOULD ALWAYS SEEM TO BREAK, SO THEY DIDN'T WANT

01:07:23.000 --> 01:07:26.000

TO DO IT ANYMORE, AND THAT'S THE REASON WHY THIS WAMPUM BELT

01:07:26.000 --> 01:07:28.000

BECAME IMPORTANT, BECAUSE THAT WAS ONE OF THOSE IMPORTANT

01:07:28.000 --> 01:07:29.000

TREATIES THAT WAS NEEDING TO BE SIGNED, BECAUSE IT WAS

01:07:29.000 --> 01:07:39.000

CONTROL OF THE TERRITORY.

01:07:39.000 --> 01:07:42.000

IT WAS THE BEGINNING OF THE -- THIS GOVERNANCE OF INDIGENOUS

01:07:42.000 --> 01:07:48.000

LANDS BY ONE -- ONE NATION, WHICH WAS THE BRITISH.

01:07:48.000 --> 01:07:51.000

THEY WANTED TO PROTECT THE LAND AND SAY THAT NO INDIGENOUS

01:07:51.000 --> 01:07:51.000

LAND CAN BE SOLD WITHOUT GOING THROUGH THE BRITISH CROWN

01:07:51.000 --> 01:07:56.000

FIRST.

01:07:56.000 --> 01:07:57.000

AND THAT'S -- THAT WAS THE BEGINNING OF INDIGENOUS PEOPLE

01:07:57.000 --> 01:08:02.000

FINALLY GETTING REPRESENTATION IN NORTH AMERICA.

01:08:02.000 --> 01:08:06.000

SO, THIS STORY IS VERY COMPLICATED.

01:08:06.000 --> 01:08:07.000

AND THESE PORTRAITS WHERE ALL THE INDIGENOUS NATIONS THAT

01:08:07.000 --> 01:08:09.000

WERE PART OF THAT -- OR SOME OF THEM, AT LEAST.

01:08:09.000 --> 01:08:18.000

BUT YOU CAN SEE A BACKGROUND.

01:08:18.000 --> 01:08:25.000

THERE'S A GREAT IMAGE WITH ALL THE NATIONS

01:08:25.000 --> 01:08:29.000

KIND OF SITTING AROUND THAT CAMPFIRE WITH SIR WILLIAM

01:08:29.000 --> 01:08:32.000

JOHNSON, AND ALL HIS SOLDIERS WERE THERE, BUT MOLLY BRANT

01:08:32.000 --> 01:08:35.000

WAS THE EXCELLENT PART OF HISTORY.

01:08:35.000 --> 01:08:38.000

THIS IS LIKE, FOR ME, TURNING THAT AROUND.

01:08:38.000 --> 01:08:41.000

BRINGING INDIGENOUS PEOPLE TO THE FOREFRONT SO THAT

01:08:41.000 --> 01:08:45.000

INDIGENOUS PEOPLE COULD GET THE CREDIT FOR DOING IMPORTANT

01:08:45.000 --> 01:08:45.000

THINGS IN HISTORIC POINTS THROUGHOUT THE FORMATION OF THIS

01:08:45.000 --> 01:08:48.000

COUNTRY.

01:08:48.000 --> 01:08:53.000

SO, WE LOOK AT THE REGALIA.

01:08:53.000 --> 01:08:58.000

THIS IS ALL KIND OF TRADITIONAL REGALIA BY EACH ONE OF THESE

01:08:58.000 --> 01:09:01.000

DIFFERENT NATIONS, AND I WANTED TO SHOW THIS KIND OF DETAIL

01:09:01.000 --> 01:09:05.000

SO PEOPLE COULD SEE, YOU KNOW, HOW BEAUTIFUL IT IS.

01:09:05.000 --> 01:09:07.000

THEY WERE VERY PROUD PEOPLE, AND THEY WORE THE REGALIA WITH

01:09:07.000 --> 01:09:10.000

GREAT DIGNITY AND PRIDE.

01:09:10.000 --> 01:09:13.000

MANY OF THEM ARE GREAT SPEAKERS, BECAUSE THEY WERE ALL

01:09:13.000 --> 01:09:16.000

LEADERS THAT CAME TO THESE PLACES.

01:09:16.000 --> 01:09:20.000

SO -- ESPECIALLY DURING THESE TIMES OF, YOU KNOW, PEACE

01:09:20.000 --> 01:09:21.000

TREATIES, AND THAT'S WHAT THIS REALLY WAS, IS A PEACE TREATY

01:09:21.000 --> 01:09:23.000

SOUTH.

01:09:23.000 --> 01:09:25.000  
, YOU KNOW, MASSEY COLLEGE.

01:09:25.000 --> 01:09:26.000  
YOU WANT TO GO THERE AND CHECK OUT THIS MURAL.

01:09:26.000 --> 01:09:31.000  
IT'S QUITE LARGE.

01:09:31.000 --> 01:09:36.000  
THESE PANELS ARE -- THESE LITTLE SQUARE PANELS ON THE TOP,

01:09:36.000 --> 01:09:41.000  
THOSE ARE 8 FEET TALL, AND OF COURSE, THIS IS 16 FEET LONG.

01:09:41.000 --> 01:09:42.000  
AND AT THE LOWER -- THIS GOES DOWN ANOTHER -- THIS IS

01:09:42.000 --> 01:09:45.000  
17 FEET IN TOTAL.

01:09:45.000 --> 01:09:47.000  
SO THIS GOES RIGHT DOWN TO THE -- DOWN THE STAIRWELL.

01:09:47.000 --> 01:09:52.000  
THAT'S WHY IT'S SHAPED LIKE THIS.

01:09:52.000 --> 01:09:56.000  
BECAUSE THERE'S A SMALL WALL IN THE STAIRWELL ON AN ANGLE,

01:09:56.000 --> 01:09:56.000  
SO THAT'S WHY THIS MURAL ENDED UP GOING RIGHT DOWN THE

01:09:56.000 --> 01:10:01.000  
STAIRCASE.

01:10:01.000 --> 01:10:02.000  
I WANTED TO MAXIMIZE THE USE OF THAT WHOLE WALL AND SO THESE

01:10:02.000 --> 01:10:04.000  
ARE ON PANELS.

01:10:04.000 --> 01:10:08.000  
WHY THEY'RE ON PANELS...?

01:10:08.000 --> 01:10:12.000  
BECAUSE IF IT EVER NEEDED TO BE MOVED OR IF THERE WAS EVER

01:10:12.000 --> 01:10:14.000  
AN EMERGENCY OF ANY KIND, THAT THE WORK COULD BE TAKEN OUT

01:10:14.000 --> 01:10:19.000  
OF THERE AND STORED SOMEWHERE.



01:10:19.000 --> 01:10:24.000

OR IF NECESSARY, IF THIS WENT INTO A NATIONAL SHOW, IT COULD

01:10:24.000 --> 01:10:27.000

BE TAKEN OUT OF THERE AND IT COULD BE MOUNTED IN A MUSEUM

01:10:27.000 --> 01:10:27.000

WHERE PEOPLE COULD SEE IT IN LARGER NUMBERS THAN THEY DO

01:10:27.000 --> 01:10:29.000

RIGHT NOW.

01:10:29.000 --> 01:10:40.000

BUT, YOU KNOW, YOU IT'S GOOD WORK.

01:10:40.000 --> 01:10:42.000

THIS IS ANOTHER REALLY NICE JOB THAT I DID.

01:10:42.000 --> 01:10:46.000

IT WAS A TEST OF PERSEVERANCE.

01:10:46.000 --> 01:10:47.000

IT WAS A REALLY HARD WALL TO PAINT, BUT IT WAS A GREAT

01:10:47.000 --> 01:10:51.000

COMMUNITY SPACE.

01:10:51.000 --> 01:10:55.000

THE FIRST PEOPLE LEADING TO THE EIGHTH FIRE IS WHAT THIS

01:10:55.000 --> 01:10:56.000

PIECE WAS CALLED, AND I HAD A WONDERFUL ASSISTANT NAMED

01:10:56.000 --> 01:10:57.000

NELLY.

01:10:57.000 --> 01:10:59.000

AND SHE'S STILL WITH ME RIGHT NOW.

01:10:59.000 --> 01:11:05.000

SHE'S EVEN HERE WITH ME TODAY.

01:11:05.000 --> 01:11:08.000

WE COLLABORATED WITH A GENTLEMAN NAMED JIM BRAVO.

01:11:08.000 --> 01:11:18.000

SO JIM BRAVO IS KIND OF LIKE AN ACCENT ON THIS PIECE.

01:11:18.000 --> 01:11:18.000

RIGHT WHERE IT RONCESVALLES, THAT'S HISWORK RIGHT

01:11:18.000 --> 01:11:22.000

THERE.

01:11:22.000 --> 01:11:26.000

THIS IS THE WOODLAND STYLE KIND OF ROUNDING RONCESVALLES.

01:11:26.000 --> 01:11:27.000

THIS IS A REALLY KIND OF OLD SETTLER KIND OF NEIGHBOURHOOD.

01:11:27.000 --> 01:11:31.000

IT'S A REAL POLISH NEIGHBOURHOOD.

01:11:31.000 --> 01:11:35.000

I LIVED THERE FOR A FEW YEARS BACK IN THE '80s.

01:11:35.000 --> 01:11:35.000

I LOVED THE PLACE, AND BY LOVED THE SHOP.

01:11:35.000 --> 01:11:38.000

GREAT MEAT STORES.

01:11:38.000 --> 01:11:41.000

IF YOU LIKE COLONEL BASS A, THAT'S THE PLACE TO GO.

01:11:41.000 --> 01:11:44.000

AND LOTS OF BAKERIES NOW, AND IT WAS A GOOD PLACE TO LIVE.

01:11:44.000 --> 01:11:47.000

SO I WANTED TO TELL THE STORY ABOUT THE ORIGINAL PEOPLE.

01:11:47.000 --> 01:11:51.000

AND IT TALKED ABOUT THE FIRST MAN AND WOMAN.

01:11:51.000 --> 01:11:54.000

IT TALKED ABOUT THE GREAT WOLF AND IT TALKED ABOUT THE

01:11:54.000 --> 01:11:56.000

THUNDERBIRDS BEING PART OF OUR COSMOLOGY AND OUR STORIES.

01:11:56.000 --> 01:11:57.000

BUT I WANTED TO TALK ABOUT THE LANDSCAPE AS WELL, SO I PUT

01:11:57.000 --> 01:12:00.000

ALL THESE DIFFERENTIAL MALLS.

01:12:00.000 --> 01:12:02.000

YOU KNOW, THE BIRDS AND FISH REPRESENTING PROSPERITY.

01:12:02.000 --> 01:12:07.000

THE MOOSE REPRESENTING THE WISDOM OF THE FOREST.

01:12:07.000 --> 01:12:08.000

THE BEAR REPRESENTING THIS CONNECTION TO THE MEDICINE PEOPLE

01:12:08.000 --> 01:12:11.000

AND TERRITORY.

01:12:11.000 --> 01:12:15.000  
AND ALSO, YOU KNOW, PROTECTION.

01:12:15.000 --> 01:12:21.000  
THE BEAR REPRESENTS PROTECTION.

01:12:21.000 --> 01:12:22.000  
AND ON THE OTHER SIDE, YOU'LL SEE THE BIG THUNDERBIRD GOING

01:12:22.000 --> 01:12:24.000  
AROUND TO THE...

01:12:24.000 --> 01:12:26.000  
AND YOU CAN SEE THE BUFFALO STANDING THERE.

01:12:26.000 --> 01:12:31.000  
AND OF COURSE, OUR MEDICINE WHEEL.

01:12:31.000 --> 01:12:32.000  
THE THING THAT PEOPLE ALL RECOGNIZE AS INDIGENOUS ICON.

01:12:32.000 --> 01:12:36.000  
MOST PEOPLE DO.

01:12:36.000 --> 01:12:39.000  
KNOW THAT MEDICINE WHEEL AS AN INDIGENOUS ICON.

01:12:39.000 --> 01:12:40.000  
AND OF COURSE, THE GREAT FOREST IN THE BACKGROUND ABOVE WITH

01:12:40.000 --> 01:12:43.000  
THE SUN COMING.

01:12:43.000 --> 01:12:47.000  
AND IT -- IT TOOK US LONGER THAN WE THOUGHT.

01:12:47.000 --> 01:12:53.000  
THIS WAS SUCH A POROUS, POROUS BRICK WORK AND WALL.

01:12:53.000 --> 01:12:58.000  
WE HAD TO USE THESE SMALL FILBERT BRUSHES.

01:12:58.000 --> 01:13:02.000  
THEY WERE ALL PROBABLY ABOUT -- I DON'T KNOW.

01:13:02.000 --> 01:13:05.000  
LIKE, AN INCH WIDE AND KIND OF FLAT, BUT THEY WERE NEEDED TO

01:13:05.000 --> 01:13:11.000  
GET THE PAINT INTO ALL THE CREVASSES.

01:13:11.000 --> 01:13:11.000  
IT WAS QUITE AN UNDER TAKING, BUT IT STILL LOOKS GREAT

01:13:11.000 --> 01:13:12.000  
TODAY.

01:13:12.000 --> 01:13:15.000  
IT'S BEAUTIFUL.

01:13:15.000 --> 01:13:18.000  
WE HAD A GREAT KIND OF COMMUNITY LAUNCH WHEN IT WAS DONE.

01:13:18.000 --> 01:13:18.000  
WE HAD WELL OVER A HUNDRED PEOPLE STANDING ON THE STREET

01:13:18.000 --> 01:13:19.000  
HERE.

01:13:19.000 --> 01:13:20.000  
THE MAYOR WAS THERE.

01:13:20.000 --> 01:13:22.000  
IT WAS A GOOD DAY.

01:13:22.000 --> 01:13:23.000  
I WAS PRETTY HAPPY WITH THAT.

01:13:23.000 --> 01:13:25.000  
[ Laughter ]

01:13:25.000 --> 01:13:28.000  
AFTER ALL THE SACRIFICES, OF COURSE.

01:13:28.000 --> 01:13:31.000  
SO, THIS IS A -- HERE'S A NICE LITTLE DETAIL.

01:13:31.000 --> 01:13:35.000  
YOU CAN SEE SOME OF THE -- THE TEXTURE OF THE WALL.

01:13:35.000 --> 01:13:40.000  
WE DID TRY TO USE ROLLERS WHERE WE COULD, BUT WE ENDED UP

01:13:40.000 --> 01:13:43.000  
USING THE SMALL BRUSHES MAINLY TO LOOK AFTER THIS WALL.

01:13:43.000 --> 01:13:46.000  
AND THEY WANT TO DO MORE WITH THIS SPACE HERE, BUT IT WAS

01:13:46.000 --> 01:13:46.000  
DIFFICULT AND, OF COURSE, COVID STOPPED EVERYTHING IN ITS

01:13:46.000 --> 01:13:49.000  
TRACKS.

01:13:49.000 --> 01:13:50.000  
SO, IT NEVER ENDED UPped HAPPENING YET.

01:13:50.000 --> 01:13:56.000  
SO WE'LL SEE...

01:13:56.000 --> 01:14:02.000  
MAYBE IT'S STILL GONNA HAPPEN, BUT YOU CAN

01:14:02.000 --> 01:14:05.000  
KIND OF SEE IT'S THE WOODLANDS STYLE PAINTING WITH THE NICE

01:14:05.000 --> 01:14:07.000  
MUDDLED BACKGROUND WITH THE DIFFERENT BLUES THAT ARE IN THE

01:14:07.000 --> 01:14:09.000  
BACKGROUND CREATING THESE PATTERNS.

01:14:09.000 --> 01:14:11.000  
IT'S QUITE NICE.

01:14:11.000 --> 01:14:15.000  
YOU CAN SEE THE BUFFALO BETTER HERE.

01:14:15.000 --> 01:14:19.000  
AND YOU CAN SEE THE THUNDERBIRD GOING RIGHT TO THE GROUND.

01:14:19.000 --> 01:14:23.000  
IT'S PRETTY WILD-LOOKING, I WOULD SAY.

01:14:23.000 --> 01:14:24.000  
I LIKE IT, THOUGH, BECAUSE IT'S VERY PLAYFUL AND IT'S MEANT

01:14:24.000 --> 01:14:27.000  
TO BE INVITING.

01:14:27.000 --> 01:14:29.000  
NOT MEANT TO SCARE PEOPLE OFF, BUT MEANT TO HELP PEOPLE TO

01:14:29.000 --> 01:14:35.000  
THINK ABOUT WHAT THEY WERE LOOKING AT.

01:14:35.000 --> 01:14:37.000  
SO, HERE I AM WORKING ON ONE OF NICK SWEETEN'S BIG MURALS.

01:14:37.000 --> 01:14:42.000  
IT BECAME A COLLABORATION AFTER.

01:14:42.000 --> 01:14:45.000  
YOU KNOW, IT WAS IMPORTANT.

01:14:45.000 --> 01:14:45.000  
YOU KNOW, NICK CREATES SUCH BEAUTIFUL WORKS ACROSS THE

01:14:45.000 --> 01:14:51.000  
CITY.

01:14:51.000 --> 01:14:51.000

HE -- YOU KNOW, HE'S A MASTER WILDLIFE PAINTER, I WOULD

01:14:51.000 --> 01:14:54.000

SAY.

01:14:54.000 --> 01:14:57.000

BUT IT WAS SOMETHING REALLY IMPORTANT, AND SOMETHING THAT

01:14:57.000 --> 01:14:58.000

WAS LACKING IN THIS BEAUTIFUL WORK, AND THAT WAS INDIGENOUS

01:14:58.000 --> 01:15:03.000

REPRESENTATIONS.

01:15:03.000 --> 01:15:07.000

YOU KNOW, BECAUSE WHEN YOU THINK ABOUT AUTOBAHN OR THESE --

01:15:07.000 --> 01:15:09.000

ANY OF THOSE WILDLIFE PAINTERS, THE PROBLEM WITH THESE

01:15:09.000 --> 01:15:12.000

WILDLIFE PAINTERS IS IT'S MORE COLONIALIST.

01:15:12.000 --> 01:15:16.000

SO HOW CAN THAT BE COLONIALISM?

01:15:16.000 --> 01:15:20.000

WELL, I'LL TELL YOU, BECAUSE IT'S A SINGLE NARRATIVE AGAIN.

01:15:20.000 --> 01:15:21.000

THERE'S NO INDIGENOUS NARRATIVE TO SPEAK OF THE LAND HOW THE

01:15:21.000 --> 01:15:24.000

INDIGENOUS PEOPLE SAW THE LAND.

01:15:24.000 --> 01:15:29.000

SO THIS IS MY PART I'M PLAYING IN HIS WORK.

01:15:29.000 --> 01:15:30.000

I'VE BECOME THIS PARTNER AND COLLABORATOR, AND I BROUGHT OUR

01:15:30.000 --> 01:15:32.000

COSMOLOGY INTO HIS WORK.

01:15:32.000 --> 01:15:34.000

I DIDN'T HAVE TO PRETTY MUCH DO ANYTHING.

01:15:34.000 --> 01:15:38.000

HE DID ALL THESE AMAZING COLOURS.

01:15:38.000 --> 01:15:40.000

I JUST PAINTED THESE BLACK LINES ON TOP THAT BROUGHT ALL THE

01:15:40.000 --> 01:15:44.000

MAJOR ICONS OF INDIGENOUS COSMOLOGY.

01:15:44.000 --> 01:15:49.000

AND OUR CONNECTION TO THE WILDLIFE INTO HIS PAINTING.

01:15:49.000 --> 01:15:53.000

AND I WANTED TO MAKE IT LOOK LIKE IT WAS KIND OF, YOU KNOW,

01:15:53.000 --> 01:15:54.000

EMERGING FROM THE AMAZING PAINTING THAT HE WAS CREATING

01:15:54.000 --> 01:16:00.000

ACROSS THIS HUGE SPACE.

01:16:00.000 --> 01:16:01.000

I MEAN, HE WAS PRETTY LUCKY TO GET THIS GIGANTIC MURAL SPACE

01:16:01.000 --> 01:16:05.000

TO PAINT FOR THE CITY.

01:16:05.000 --> 01:16:07.000

SO HERE'S A SIDE SHOT OF SOME OF THE WORKS.

01:16:07.000 --> 01:16:11.000

IT WAS PRETTY HOT OUT THAT SUMMER.

01:16:11.000 --> 01:16:14.000

I HAVE THE BEAR COMING ACROSS.

01:16:14.000 --> 01:16:15.000

AND HE LOOKS LIKE HE'S PART OF THE MILKY WAY.

01:16:15.000 --> 01:16:19.000

IT'S INCREDIBLE.

01:16:19.000 --> 01:16:21.000

AND YEAH, HE WOULD BE A GOOD PERSON TO PARTNER WITH AGAIN,

01:16:21.000 --> 01:16:27.000

JUST TO CONTINUE DRAWING THESE KINDS OF IMAGES, BECAUSE, YOU

01:16:27.000 --> 01:16:31.000

KNOW, THAT'S TRULY, LIKE, BIRCH BARK SCROLL IMAGERY RIDING

01:16:31.000 --> 01:16:32.000

ACROSS THE TOP OF HIS PAINT, AND THE GREAT BEAR REPRESENTING

01:16:32.000 --> 01:16:34.000

THE EIGHTH FIRE.

01:16:34.000 --> 01:16:37.000

AND I HAVE THE FISH REPRESENTING THE UNDERWORLD.

01:16:37.000 --> 01:16:40.000

AND THE CONNECTION WITH THE TWO WORLDS.

01:16:40.000 --> 01:16:45.000

THE BLACK IMAGES AT THE BEGINNING OF THE UNIVERSE.

01:16:45.000 --> 01:16:46.000

SO, BRINGING THAT COSMOLOGY INTO HIS WORKS WAS -- I WOULDN'T

01:16:46.000 --> 01:16:52.000

SAY IT WAS SIMPLE.

01:16:52.000 --> 01:16:53.000

BUT IT LOOKED VERY SIMPLE, JUST HAVING THAT BLACK IMAGERY ON

01:16:53.000 --> 01:16:54.000

TOP.

01:16:54.000 --> 01:16:55.000

I'M PRETTY PROUD OF THE WORK.

01:16:55.000 --> 01:16:59.000

I'M HAPPY WITH IT.

01:16:59.000 --> 01:16:59.000

I'M GLAD THAT IT WORKED OUT WELL WITH NICK'S WORK, BECAUSE,

01:16:59.000 --> 01:17:00.000

YOU KNOW...

01:17:00.000 --> 01:17:02.000

LOOK AT HIS WORK.

01:17:02.000 --> 01:17:06.000

IT'S AMAZING.

01:17:06.000 --> 01:17:09.000

THOSE COLOURS ARE SO VIBRANT AND ILLUMINATING.

01:17:09.000 --> 01:17:13.000

IT'S LIKE THEY'RE TRANSLUCENT.

01:17:13.000 --> 01:17:18.000

AND WE'RE LOOKING AT KIND OF LIKE AN IMAGE OF SPACE AND --

01:17:18.000 --> 01:17:21.000

BUT THE BEAR AND THOSE TRACKS, THEY WORK REALLY WELL.

01:17:21.000 --> 01:17:28.000

THERE WAS A GREAT THUNDERBIRD AS PART OF THIS, TOO.

01:17:28.000 --> 01:17:28.000

I WANTED TO BRING THAT CO-CREATOR INTO THE TELLING OF THE



01:17:28.000 --> 01:17:31.000  
STORY.

01:17:31.000 --> 01:17:32.000  
AND, OF COURSE, NICE IMAGE OF THE FISH.

01:17:32.000 --> 01:17:38.000  
TWO VERSIONS, YOU KNOW.

01:17:38.000 --> 01:17:41.000  
WE HAVE NICK'S KIND OF WOODLAND OR -- SORRY, AUTOBAHN STYLE

01:17:41.000 --> 01:17:52.000  
OF FISHING -- I MEAN PAINTING, AND THEN YOU HAVE THIS

01:17:52.000 --> 01:17:54.000  
WOODLAND STYLE

01:17:54.000 --> 01:17:59.000  
SORE THIS IS THE MEDICINE WHEEL.

01:17:59.000 --> 01:18:01.000  
YOU CAN SEE THE BIG SERPENT UNDER HERE, AND LOOK AT THE

01:18:01.000 --> 01:18:05.000  
LITTLE GLOBE AROUND THE OUTSIDE OF THE BIG CIRCLE.

01:18:05.000 --> 01:18:06.000  
CAN YOU GUYS GIVE ME AN IDEA WHAT IT -- IT LOOKS JUST LIKE

01:18:06.000 --> 01:18:09.000  
THE COVID.

01:18:09.000 --> 01:18:09.000  
YOU KNOW, THAT LITTLE COVID MODEL WHERE YOU HAVE THOSE

01:18:09.000 --> 01:18:11.000  
LITTLE.

01:18:11.000 --> 01:18:13.000  
ITs ON TOP OF THE SPHERE?

01:18:13.000 --> 01:18:15.000  
IT LOOKS JUST LIKE THAT.

01:18:15.000 --> 01:18:16.000  
AND IT'S -- IT'S INTERESTING.

01:18:16.000 --> 01:18:22.000  
I THOUGHT IT WAS.

01:18:22.000 --> 01:18:26.000  
WE LOOKED AT IT AFTER, BECAUSE WE DID A LITTLE MINI

01:18:26.000 --> 01:18:27.000  
DOCUMENTARY FOR STREET ART -- NO, SORRY.

01:18:27.000 --> 01:18:29.000  
LAKESHORE ARTS.

01:18:29.000 --> 01:18:30.000  
WE DID A LITTLE DOCUMENTARY.

01:18:30.000 --> 01:18:31.000  
IT TURNED OUT REALLY WELL.

01:18:31.000 --> 01:18:35.000  
I WAS HAPPY WITH WHAT THEY DID.

01:18:35.000 --> 01:18:36.000  
AND I WAS HAPPY WITH THE INTERVIEW, BUT I DID TALK ABOUT

01:18:36.000 --> 01:18:37.000  
THAT A BIT:

01:18:37.000 --> 01:18:40.000  
YOU KNOW.

01:18:40.000 --> 01:18:42.000  
SOMETIMES, THERE'S A LOT OF IMAGES THAT ARE PROPHETIC, YOU

01:18:42.000 --> 01:18:48.000  
KNOW, ESPECIALLY WITH OUR ANCESTORS.

01:18:48.000 --> 01:18:53.000  
THERE WAS A LOT OF PROPHETIC WORKS THAT WERE ON -- PAINTED

01:18:53.000 --> 01:18:54.000  
ON WALLS THAT WERE ON THERE FOR HUNDREDS OF YEARS, AND YET

01:18:54.000 --> 01:19:03.000  
THEY STILL APPLY EVEN TODAY.

01:19:03.000 --> 01:19:15.000  
THIS IS THE TAIL OF THE THUNDERBIRD.

01:19:15.000 --> 01:19:15.000  
THIS IS THE MOST POWERFUL BEING IN THE UNDERWORLD FOR THE

01:19:15.000 --> 01:19:19.000  
NISHNAWBE PEOPLE.

01:19:19.000 --> 01:19:20.000  
THIS IS OUR PROTECTOR WHEN WE GO DOWN INTO THE UNDERWORLD.

01:19:20.000 --> 01:19:23.000  
THIS IS OUR PROTECTOR DOWN THERE.

01:19:23.000 --> 01:19:26.000

THIS IS THE BUFFALO.

01:19:26.000 --> 01:19:30.000

THE SPIRIT OF THE BUFFALO.

01:19:30.000 --> 01:19:33.000

AND THIS IS THE ORIGINAL FAMILY.

01:19:33.000 --> 01:19:37.000

THIS IS AT CENTRE COURT CONDOS.

01:19:37.000 --> 01:19:39.000

IT'S ONE OF MY FAVOURITE PAINTINGS IN RECENT TIMES, BECAUSE

01:19:39.000 --> 01:19:43.000

IT'S SO ENORMOUS.

01:19:43.000 --> 01:19:46.000

IT'S PROBABLY, LIKE, FOUR STOREYS IN THE AIR.

01:19:46.000 --> 01:19:50.000

IT'S 37 FEET HIGH.

01:19:50.000 --> 01:19:58.000

ROUGHLY AROUND 120 FEET LONG.

01:19:58.000 --> 01:20:01.000

IT'S -- IT WAS A GREAT OPPORTUNITY TO BE ABLE TO PAINT AN

01:20:01.000 --> 01:20:05.000

INDIGENOUS NARRATIVE ON A WALL SO BIG.

01:20:05.000 --> 01:20:06.000

AND IN SUCH A GREAT PLACE TO THE CENTRE OF OUR CITY AT

01:20:06.000 --> 01:20:14.000

JARVIS AND DUNDAS.

01:20:14.000 --> 01:20:15.000

AND SO MANY PEOPLE FROM THE COMMUNITY HAVE GOTTEN SO MUCH

01:20:15.000 --> 01:20:16.000

GOOD FEEDBACK.

01:20:16.000 --> 01:20:19.000

THEY GO JUST TO SEE IT.

01:20:19.000 --> 01:20:20.000

THEY WANT TO CHECK IT OUT AND SEE WHERE THIS WORK THIS.

01:20:20.000 --> 01:20:24.000

THEY TAKE A WALK DOWN THERE.

01:20:24.000 --> 01:20:24.000

TAKE A DRIVE DOWN THERE JUST SO THAT THEY CAN TAKE A LOOK AT

01:20:24.000 --> 01:20:28.000

THIS.

01:20:28.000 --> 01:20:31.000

SO THE GOOD THING ABOUT IS IT LED TO ANOTHER ONE THAT I'M

01:20:31.000 --> 01:20:34.000

GOING TO BE DOING FOR NISHNAWBE HOMES.

01:20:34.000 --> 01:20:38.000

THERE'S A NEW BUILDING BEING BUILT AT CHURCH AND DUNDAS.

01:20:38.000 --> 01:20:38.000

SO IT'S NOT FAR FROM THIS ONE, BUT THERE'S A NEW WORK I'M

01:20:38.000 --> 01:20:41.000

PUTTING TOGETHER.

01:20:41.000 --> 01:20:46.000

GETTING THE DESIGNS TOGETHER AT THIS POINT.

01:20:46.000 --> 01:20:47.000

BUT IT'S 25 FEET X 21 FEET.

01:20:47.000 --> 01:20:50.000

IT'S QUITE BIG.

01:20:50.000 --> 01:20:53.000

NOT AS BIG AS THIS, BUT, STILL, I'M HAPPY WITH IT.

01:20:53.000 --> 01:20:55.000

AND THIS ONE, YOU KNOW, VERY SIMPLE.

01:20:55.000 --> 01:20:56.000

THUNDERBIRD.

01:20:56.000 --> 01:20:57.000

A MAN AND WOMAN.

01:20:57.000 --> 01:20:59.000

WE HAVE THE GATHERING OF ALL THE ANIMALS.

01:20:59.000 --> 01:21:01.000

THIS IS ABOUT OUR NAMING CEREMONIES.

01:21:01.000 --> 01:21:03.000

THE BEGINNING OF OUR CULTURE.

01:21:03.000 --> 01:21:06.000

YOU KNOW, TALKING ABOUT NAMING CEREMONIES.

01:21:06.000 --> 01:21:08.000

THAT'S A REALLY IMPORTANT PLACE TO TALK ABOUT.

01:21:08.000 --> 01:21:12.000

LIKE, HOW DO INDIGENOUS PEOPLE GET THEIR NAMES?

01:21:12.000 --> 01:21:17.000

WELL, YOU GO TO A NAMING CEREMONY AND YOU GET AN ELDER TO

01:21:17.000 --> 01:21:18.000

KIND OF FIND YOUR NAME IN THE -- IN THE SPIRIT WORLD.

01:21:18.000 --> 01:21:20.000

AND THEY LOOK FOR YOUR NAME.

01:21:20.000 --> 01:21:22.000

THEY LOOK FOR WHO YOU ARE.

01:21:22.000 --> 01:21:26.000

AND THEY BRING YOUR NAME TOGETHER.

01:21:26.000 --> 01:21:26.000

YOU KNOW, LIKE MY NAME IS...

01:21:26.000 --> 01:21:30.000

[Speaking Alternate LANGUAGE]

01:21:30.000 --> 01:21:30.000

THAT'S THE FIRST NAME THAT I KNEW OF WHEN I WAS A YOUNG

01:21:30.000 --> 01:21:31.000

MAN.

01:21:31.000 --> 01:21:36.000

I WENT TO A NAMING CEREMONY.

01:21:36.000 --> 01:21:37.000

AND THEY SAID, YOUR NAME IS THE HEALER, SO IT WAS IMPORTANT

01:21:37.000 --> 01:21:40.000

FOR ME TO GET THAT NAME.

01:21:40.000 --> 01:21:41.000

I DIDN'T KNOW IT WAS MY DESTINY THAT I WOULD BE WORKING

01:21:41.000 --> 01:21:48.000

TOWARDS THIS SOMEHOW.

01:21:48.000 --> 01:21:52.000

SO, FOR ME, GETTING THAT NAME WAS THE BEGINNING OF A DEEP

01:21:52.000 --> 01:21:59.000

SEARCH FOR IDENTITY TO FIND OUT WHO AND WHY I WAS HERE.

01:21:59.000 --> 01:22:03.000

AND SO, THAT NAME -- I ASKED THE ELDER, I SAID, SO HOW DID

01:22:03.000 --> 01:22:05.000

YOU FIND THAT -- HOW DID YOU FIND THAT NAME?

01:22:05.000 --> 01:22:05.000

WHERE DID YOU SEE THE NAME?

01:22:05.000 --> 01:22:09.000

WHAT HAPPENED?

01:22:09.000 --> 01:22:09.000

HOW DID YOU COME UP WITH THIS IDEA THAT MY NAME WAS THE

01:22:09.000 --> 01:22:13.000

HEALER?

01:22:13.000 --> 01:22:17.000

AND HE SAID, WELL, HE SAID, I SAW YOU.

01:22:17.000 --> 01:22:22.000

I SAW YOU STANDING IN FRONT OF A HUGE CROWD OF PEOPLE, AND

01:22:22.000 --> 01:22:25.000

YOU WERE TALKING, AND HE SAID, YOU WERE -- AS YOU WERE

01:22:25.000 --> 01:22:26.000

TALKING, THIS PURPLE, VIOLET HAZE WAS GOING DOWN OVER ALL

01:22:26.000 --> 01:22:29.000

THESE PEOPLE.

01:22:29.000 --> 01:22:31.000

AND HE SAID, RIGHT AWAY, HE SAID, YOU WERE HEALING THEM.

01:22:31.000 --> 01:22:35.000

AND HE SAID, WITH YOUR WORDS.

01:22:35.000 --> 01:22:39.000

AND HE SAID THE OTHER IMPORTANT THING IS -- HE SAID THAT HE

01:22:39.000 --> 01:22:39.000

ALSO SENSED AND SAW THAT I WAS GETTING HEALED FROM IT AS

01:22:39.000 --> 01:22:43.000

WELL.

01:22:43.000 --> 01:22:47.000

SO, YOU KNOW, IT'S A WIN-WIN SITUATION TO GET UP THERE, TO

01:22:47.000 --> 01:22:50.000

SHARE THE NARRATIVES THAT THE INDIGENOUS PEOPLE AND NOT ONLY

01:22:50.000 --> 01:22:53.000

HELPING OTHER PEOPLE, BUT HELPING YOURSELF.

01:22:53.000 --> 01:22:55.000

I THINK THAT'S WHAT WE ALL NEED TO DO SO IN THIS WORLD.

01:22:55.000 --> 01:22:55.000

THINGS ARE CHANGING, AND THAT'S WHAT WE NEED TO THINK

01:22:55.000 --> 01:22:59.000

ABOUT.

01:22:59.000 --> 01:23:02.000

OUR PERSONAL JOURNEY IN THIS WORLD AND WHY WE'RE HERE.

01:23:02.000 --> 01:23:05.000

SO, HERE'S MY FRIEND DUKE.

01:23:05.000 --> 01:23:13.000

DUKE RED BIRD.

01:23:13.000 --> 01:23:14.000

WE DID A PROJECT TOGETHER WITH MY MUSEUM.

01:23:14.000 --> 01:23:15.000

[Speaking Alternate LANGUAGE]

01:23:15.000 --> 01:23:17.000

WHICH MEANS HOUSEBOAT.

01:23:17.000 --> 01:23:17.000

I DON'T KNOW IF I'M CORRECT THERE, BUT...

01:23:17.000 --> 01:23:20.000

[ Laughter ]

01:23:20.000 --> 01:23:22.000

DEFINITELY IT WAS A FUN PROJECT.

01:23:22.000 --> 01:23:26.000

IT WAS DOWN AT THE ONTARIO PLACE.

01:23:26.000 --> 01:23:30.000

THERE'S, LIKE, A DOCK BEHIND ONTARIO PLACE.

01:23:30.000 --> 01:23:32.000

SO, IF YOU TAKE THE -- THERE'S A WALKWAY OFF THE QUEENSWAY

01:23:32.000 --> 01:23:38.000

ON TO THE ISLAND.

01:23:38.000 --> 01:23:41.000

YOU WALK RIGHT AROUND TO THE BACK THERE, AND YOU'LL SEE A

01:23:41.000 --> 01:23:43.000

GREAT LITTLE BOAT THERE WHERE THERE WAS LOTS OF TEACHINGS,

01:23:43.000 --> 01:23:45.000

LOTS OF SHARINGS THAT WERE HAPPENING THERE.

01:23:45.000 --> 01:23:49.000

CEREMONIES WERE HAPPENING THERE.

01:23:49.000 --> 01:23:54.000

AND THE CONNECTION TO THE LAND, CONNECTION TO THE WATER.

01:23:54.000 --> 01:24:01.000

CONNECTION TO HISTORY AND, OF COURSE, ALL THIS STUFF BEING

01:24:01.000 --> 01:24:04.000

BROUGHT FORWARD BY, YOU KNOW, OUR SCHOLAR AND ELDER, DUKE

01:24:04.000 --> 01:24:05.000

REDBIRD, WHO WAS A BIG PART OF, LIKE, THE WHOLE MAKING OF

01:24:05.000 --> 01:24:07.000

THIS PROJECT.

01:24:07.000 --> 01:24:10.000

SO, I WAS REALLY HAPPY TO BE PART OF IT.

01:24:10.000 --> 01:24:11.000

REALLY HAPPY TO BE ASKED TO BE PART OF IT.

01:24:11.000 --> 01:24:15.000

AND, YOU KNOW...

01:24:15.000 --> 01:24:23.000

LIKE DUKE SAYS, WE'VE KNOWN EACH OTHER FOR A LONG TIMING,

01:24:23.000 --> 01:24:27.000

LONG TIME, AND WE'RE EVEN RELATED WAY WHACK.

01:24:27.000 --> 01:24:30.000

BACK.

01:24:30.000 --> 01:24:32.000

SO MY WORK WAS THE THUNDERBIRD AND THE OTTER.

01:24:32.000 --> 01:24:33.000

TALKING ABOUT THE LAND IN CONNECTION TO THE WATER.

01:24:33.000 --> 01:24:34.000

I TRIED TO KEEP IT SIMPLE.

01:24:34.000 --> 01:24:35.000

BUT IT'S HARD TO.



01:24:35.000 --> 01:24:44.000

[ Laughter ]

01:24:44.000 --> 01:24:45.000

IT WAS A LOT OF FUN.

01:24:45.000 --> 01:24:50.000

WOW, IT WAS BAKING WITH OUT THAT SUMMER.

01:24:50.000 --> 01:24:51.000

EVENTUALLY, WE GOT SMART AND PUT TARPS UP SO WE COULD KEEP

01:24:51.000 --> 01:24:53.000

COOL UNDER THE SHADE.

01:24:53.000 --> 01:24:54.000

AND HERE IT IS IN MOTION.

01:24:54.000 --> 01:24:56.000

IT LOOKS FANTASTIC.

01:24:56.000 --> 01:25:01.000

IT WAS A LOT OF FUN.

01:25:01.000 --> 01:25:04.000

AND IT WAS A GREAT TRIP WHEN WE FIRST LAUNCHED THE BOAT.

01:25:04.000 --> 01:25:04.000

IT WAS PRETTY SCARY, BECAUSE AT SOME POINT, WE THOUGHT,

01:25:04.000 --> 01:25:05.000

WOW...

01:25:05.000 --> 01:25:09.000

THE WATER.

01:25:09.000 --> 01:25:09.000

THANK GOD IT WAS SO CALM, BECAUSE THE BOAT WAS PRETTY LOW IN

01:25:09.000 --> 01:25:11.000

THE WATER.

01:25:11.000 --> 01:25:11.000

BUT IT WAS A LOT OF FUN.

01:25:11.000 --> 01:25:16.000

[ Laughter ]

01:25:16.000 --> 01:25:19.000

IT WAS A LOT OF FUN DRIVING ACROSS THAT LAKE, GOING TOWARDS

01:25:19.000 --> 01:25:21.000

ONTARIO PLACE FROM OUR LAUNCHING PLACE, WHICH WAS OVER BY

01:25:21.000 --> 01:25:23.000  
THE HUMBER RIVER.

01:25:23.000 --> 01:25:32.000  
SO, THAT WAS A GREAT DAY.

01:25:32.000 --> 01:25:35.000  
THERE IT IS PARKED ON THE DOCK.

01:25:35.000 --> 01:25:36.000  
IMAGINE GETTING A CHANCE TO COME HERE AND TALK WITH THE

01:25:36.000 --> 01:25:39.000  
ELDER FOR A FEW HOURS.

01:25:39.000 --> 01:25:43.000  
I THINK A LOT OF PEOPLE TOOK THAT OPPORTUNITY UP, AND I

01:25:43.000 --> 01:25:48.000  
IMAGINE DUKE WAS PRETTY BUSY THE WHOLE SUMMER TALKING WITH

01:25:48.000 --> 01:25:52.000  
PEOPLE AND SHARING THE CULTURE, AND, YOU KNOW, JUST BRINGING

01:25:52.000 --> 01:25:52.000  
HIS POSITIVE ENERGY OUT THERE INTO THIS PUBLIC SPACE, YOU

01:25:52.000 --> 01:25:59.000  
KNOW.

01:25:59.000 --> 01:26:06.000  
IT WAS A GREAT PROJECT TO SUPPORT THAT -- YOU KNOW, THAT

01:26:06.000 --> 01:26:07.000  
SHARING OF OUR CULTURE, HISTORY AND NARRATIVES THROUGH THIS

01:26:07.000 --> 01:26:16.000  
AMAZING ELDER.

01:26:16.000 --> 01:26:18.000  
THIS IS AT BIG FORD CENTRE ON BULLARD RIGHT ACROSS FROM

01:26:18.000 --> 01:26:20.000  
CHRISTIE PITS.

01:26:20.000 --> 01:26:26.000  
JUST ON THE SOUTH SIDE THERE AT BLOOR.

01:26:26.000 --> 01:26:28.000  
IT'S A PROJECT THEY INVITED ME TO BE PART OF.

01:26:28.000 --> 01:26:31.000  
THERE WAS A -- IT WAS A COLLABORATION.

01:26:31.000 --> 01:26:32.000

THERE WERE MANY ARTISTS THERE DOING WORK AS WELL, BUT THIS

01:26:32.000 --> 01:26:38.000

WAS MY SECTION.

01:26:38.000 --> 01:26:44.000

I THOUGHT I WANTED TO DO A TRURO AND A THUNDERBIRD.

01:26:44.000 --> 01:26:45.000

KIND OF -- A TURTLE AND A THUNDERBIRD, THESE OLD ICONS THAT

01:26:45.000 --> 01:26:46.000

ARE EASILY UNDERSTOOD.

01:26:46.000 --> 01:26:49.000

THEY'RE VERY POPULAR.

01:26:49.000 --> 01:26:56.000

IT'S ALWAYS IMPORTANT TO TELL THE STORY AGAIN.

01:26:56.000 --> 01:27:02.000

ON THE OTHER SIDE, THIS WAS THE WHITE BUFFALO.

01:27:02.000 --> 01:27:04.000

SO ONE OF THOSE LEGENDARY STORIES THAT TALK ABOUT THESE --

01:27:04.000 --> 01:27:07.000

THESE AMAZING PLACES IN TIME.

01:27:07.000 --> 01:27:13.000

YOU KNOW, I THINK A LOT OF PEOPLE DON'T -- THEY HEARD EVER

01:27:13.000 --> 01:27:18.000

THE WHITE BUFFALO, AND THERE WAS EVEN BEEN A MORE RECENT

01:27:18.000 --> 01:27:18.000

VERSION OF THAT STORY ABOUT THIS WHITE BUFFALO BEING BORN IN

01:27:18.000 --> 01:27:26.000

WISCONSIN.

01:27:26.000 --> 01:27:29.000

AND THE ELDERS FROM LAKOTA COUNTRY IN SOUTH DAKOTA, THEY

01:27:29.000 --> 01:27:30.000

WENT THERE TO CONFIRM IF THAT WAS REAL, IF THIS WAS A REAL

01:27:30.000 --> 01:27:31.000

WHITE BUFFALO.

01:27:31.000 --> 01:27:34.000

SO THEY WENT THERE.

01:27:34.000 --> 01:27:38.000

THEY DID THEIR RITUALS AND THEIR OFFERINGS AND THEY SAT AND

01:27:38.000 --> 01:27:42.000

WAITED, AND THEY WATCHED THIS BUFFALO TURNED FROM WHITE TO

01:27:42.000 --> 01:27:43.000

YELLOW TO RED TO BLACK, BACK TO WHITE.

01:27:43.000 --> 01:27:47.000

THEY SAID IT HAPPENED.

01:27:47.000 --> 01:27:50.000

SO THEY SAID THEY KNEW IT WAS THE REAL MESSENGER COMING TO

01:27:50.000 --> 01:27:52.000

TALK ABOUT THESE TIMES WE'RE IN RIGHT NOW.

01:27:52.000 --> 01:27:58.000

WE'RE IN THE EIGHTH FIRE, YOU KNOW.

01:27:58.000 --> 01:27:58.000

AND -- BUT THE BEGINNING OF THE EIGHTH FIRE STARTED ON

01:27:58.000 --> 01:28:01.000

JANUARY 21st THIS YEAR.

01:28:01.000 --> 01:28:03.000

THAT'S WHAT THOSE ELDERS TOLD ME LONG AGO.

01:28:03.000 --> 01:28:06.000

I HELD ON TO THAT KNOWLEDGE.

01:28:06.000 --> 01:28:09.000

I THOUGHT SOMETHING MORE.

01:28:09.000 --> 01:28:12.000

I THOUGHT THERE WAS GOING TO BE A BIG SIGN OF SOMETHING, BUT

01:28:12.000 --> 01:28:15.000

THE BIG SIGN WAS THAT IT WAS GONNA COME.

01:28:15.000 --> 01:28:15.000

THAT SOMETHING -- SOMETHING WAS ON ITS WAY FOR YEARS AND

01:28:15.000 --> 01:28:20.000

YEARS.

01:28:20.000 --> 01:28:23.000

WE WERE SEEING SIGNS PROBABLY FOR THE LAST 50 YEARS.

01:28:23.000 --> 01:28:28.000

WE WERE SEEING SIGNS OF THIS SEVENTH FIRE GOING INTO THE

01:28:28.000 --> 01:28:32.000

EIGHTH FIRE BY WAY OF ALL THESE YOUNG WARRIORS AND ELDERS

01:28:32.000 --> 01:28:35.000

AND SPEAKERS THAT ROSE UP TO TALK ABOUT THE INJUSTICES AND

01:28:35.000 --> 01:28:36.000

BRING JUSTICE TO OUR STORIES AND BRING OUR STORIES OUT INTO

01:28:36.000 --> 01:28:41.000

THE OPEN.

01:28:41.000 --> 01:28:44.000

OUR STORIES FROM OUR NARRATIVES, WHICH WAS REALLY VITAL AND

01:28:44.000 --> 01:28:46.000

IMPORTANT FOR THE NEXT GENERATION TO KNOW AND TO HEAR.

01:28:46.000 --> 01:28:48.000

AND, YOU KNOW...

01:28:48.000 --> 01:28:50.000

EVEN OUR LOCAL ELDERS.

01:28:50.000 --> 01:28:53.000

DUKE WAS PART OF ALL THIS STUFF, TOO.

01:28:53.000 --> 01:28:55.000

HE WAS IN THE MIDDLE OF ALL THESE GREAT CHANGES.

01:28:55.000 --> 01:29:00.000

BUT THERE WAS A LOT OF LEADERS HERE IN TORONTO THAT WERE

01:29:00.000 --> 01:29:00.000

PART OF THE AMERICAN INDIAN MOVEMENT THAT WERE PART OF THIS,

01:29:00.000 --> 01:29:03.000

TOO.

01:29:03.000 --> 01:29:05.000

SO THIS IMAGE, YOU KNOW, THERE'S ALL THESE MEMORIES FOR ME.

01:29:05.000 --> 01:29:08.000

I THINK ABOUT IT IN THE PRESENT.

01:29:08.000 --> 01:29:13.000

I'M NOT THINKING ABOUT THE ANCIENT STORY ABOUT THE ORIGINAL

01:29:13.000 --> 01:29:15.000

WHITE BUFFALOCALF WOMAN THAT BROUGHT THE CAKE RED PIPE TO

01:29:15.000 --> 01:29:17.000

THE PEOPLE TO TEACH THEM A NEW WAY OF DOING THINGS.

01:29:17.000 --> 01:29:20.000

BEING OPEN TO THIS IDEA OF SPIRIT.

01:29:20.000 --> 01:29:20.000

THAT'S WHAT THIS PIPE -- THAT'S WHAT IT REPRESENTS, AND

01:29:20.000 --> 01:29:22.000

THAT'S WHAT IT IS.

01:29:22.000 --> 01:29:26.000

IT'S A CONNECTION TO THE SPIRIT.

01:29:26.000 --> 01:29:26.000

YOU KNOW, WHENEVER YOU PUT THAT PIPE TOGETHER, YOU'RE

01:29:26.000 --> 01:29:28.000

CONNECTING TO THE SPIRIT.

01:29:28.000 --> 01:29:31.000

AND THE SPIRIT IS UNKNOWN.

01:29:31.000 --> 01:29:33.000

YOU KNOW, AND IT REVEALS ITSELF IN MANY DIFFERENT WAYS.

01:29:33.000 --> 01:29:35.000

SOMETIMES THROUGH SIGNS.

01:29:35.000 --> 01:29:38.000

SOMETIMES THROUGH VISIONS.

01:29:38.000 --> 01:29:42.000

THERE'S SOMETHING YOU NEED TO PRACTICE, YOU KNOW.

01:29:42.000 --> 01:29:45.000

AND IT TAKES YEARS TO BUILD UP THIS KIND OF UNDERSTANDING,

01:29:45.000 --> 01:29:47.000

AND I HAVE THAT EXPERIENCE NOW WITH ALL THESE YEARS OF

01:29:47.000 --> 01:29:49.000

CONNECTION WITH CEREMONIES AND UNDERSTANDING.

01:29:49.000 --> 01:29:52.000

SEEING THINGS, TOO.

01:29:52.000 --> 01:29:54.000

YOU KNOW, I'LL HAVE TO DO ONE OF THOSE TALKS WHERE I JUST

01:29:54.000 --> 01:29:57.000

TALK ABOUT ALL THAT STUFF.

01:29:57.000 --> 01:30:01.000

SO, HERE'S THE GATHERING OF THE CLANS.

01:30:01.000 --> 01:30:02.000

THIS IS THE BOARDROOM TABLE FOR ROGERS COMMUNICATION.

01:30:02.000 --> 01:30:08.000

THAT'S QUITE LARGE.

01:30:08.000 --> 01:30:10.000

I'M THINKING THIS IS PROBABLY ABOUT MAYBE -- I DON'T KNOW.

01:30:10.000 --> 01:30:16.000

AT LEAST 14 FEET LONG.

01:30:16.000 --> 01:30:16.000

THIS IS -- THESE ARE ABOUT FOUR FOOT HIGH PANELS, OR

01:30:16.000 --> 01:30:17.000

TABLES.

01:30:17.000 --> 01:30:22.000

THERE'S THREE TABLES ATTACHED TOGETHER.

01:30:22.000 --> 01:30:24.000

AND SO, WE HAD THE ORIGINAL MAN AND THE WOLF AGAIN.

01:30:24.000 --> 01:30:26.000

BUT THIS -- LOOK AT THE BACKGROUND ON THIS.

01:30:26.000 --> 01:30:29.000

IT LOOKS SO AMAZING.

01:30:29.000 --> 01:30:30.000

LOOK AT ALL THE AMAZING LITTLE DETAILS WITH THE FLOWERS, THE

01:30:30.000 --> 01:30:34.000

BIRDS, YOU KNOW, AND THE TURTLE.

01:30:34.000 --> 01:30:36.000

IT'S EXQUISITE AND BEAUTIFUL.

01:30:36.000 --> 01:30:40.000

AND YOU KNOW, THAT'S WHAT YOU WANT TO DO.

01:30:40.000 --> 01:30:43.000

YOU WANT TO CREATE A STORY THAT IS ALSO BEAUTIFUL TO LOOK AT

01:30:43.000 --> 01:30:47.000

AND SOMETHING THAT MESMERIZES YOU.

01:30:47.000 --> 01:30:49.000

AND I AM MESMERIZED BY SOME OF MY OWN PAINTINGS.

01:30:49.000 --> 01:30:51.000

I JUST LOVE THE WAY THEY LOOK.

01:30:51.000 --> 01:30:54.000

IT'S A DIFFERENT THING WHEN YOU'RE THERE PAINTING.

01:30:54.000 --> 01:30:57.000

SOMETIMES IT'S A STRUGGLE GETTING THROUGH THE WORK, MAKING

01:30:57.000 --> 01:31:01.000

THE WORK LOOK EXACTLY THE WAY YOU WANT IT TO LOOK, BECAUSE,

01:31:01.000 --> 01:31:03.000

YOU KNOW, WHEN YOU'RE GOING TO DO THESE PAINT, YOU START OFF

01:31:03.000 --> 01:31:04.000

WITH A DRAWING R YOU LIKE THE DRAWING AND THEN YOU REALIZE

01:31:04.000 --> 01:31:06.000

THAT YOU NEED TO ADD MORE.

01:31:06.000 --> 01:31:07.000

IT CAN'T BE JUST THE DRAWING.

01:31:07.000 --> 01:31:12.000

IT HAS TO BE MORE THAN THAT.

01:31:12.000 --> 01:31:12.000

SO ALL THE BACKGROUND DETAILS BEGAN TO BE CONSIDERED, AND

01:31:12.000 --> 01:31:14.000

THEY WERE ADDED.

01:31:14.000 --> 01:31:18.000

THESE ARE SECONDARY THOUGHTS.

01:31:18.000 --> 01:31:19.000

SO ALL THAT LITTLE SWIRLING DESIGNS IN THE BLUE, THAT WAS A

01:31:19.000 --> 01:31:23.000

SECOND THOUGHT.

01:31:23.000 --> 01:31:23.000

AND WE WANTED TO CHANGE THE WAY THAT KIND OF PRESENTED

01:31:23.000 --> 01:31:27.000

ITSELF.

01:31:27.000 --> 01:31:29.000

BUT IT WAS THE FLUIDITY AND WATER MOVING.

01:31:29.000 --> 01:31:32.000

YOU KNOW, JUST LIKE THE OCEAN DOES.

01:31:32.000 --> 01:31:33.000

JUST LIKE THE WATER IN OUR GREAT LAKES IS ALWAYS MOVING.



01:31:33.000 --> 01:31:39.000  
SO YOU WANTED TO HAVE THAT.

01:31:39.000 --> 01:31:40.000  
YOU KNOW, TO BRING THAT INTO KIND OF -- SOME KIND OF

01:31:40.000 --> 01:31:43.000  
ANIMATED KIND OF EXPERIENCE.

01:31:43.000 --> 01:31:44.000  
HERE'S ANOTHER VIEW.

01:31:44.000 --> 01:31:47.000  
THIS IS THE WOMAN ON THE OTHER SIDE.

01:31:47.000 --> 01:31:50.000  
SHE HAS A GREAT TATTOO ON HER FACE.

01:31:50.000 --> 01:31:53.000  
FLOWERS IN HER HAIR.

01:31:53.000 --> 01:31:53.000  
I HAVE ALL THE MAJOR ANIMALS THAT ARE PART OF OUR CLAN

01:31:53.000 --> 01:31:54.000  
SYSTEM.

01:31:54.000 --> 01:31:55.000  
BEAVER.

01:31:55.000 --> 01:31:56.000  
THE DEER.

01:31:56.000 --> 01:31:57.000  
THE BIRDS.

01:31:57.000 --> 01:31:58.000  
I HAVE MARTIN.

01:31:58.000 --> 01:31:59.000  
THE CRANE.

01:31:59.000 --> 01:32:00.000  
FISH.

01:32:00.000 --> 01:32:01.000  
THE LOON.

01:32:01.000 --> 01:32:06.000  
THE WOLF.

01:32:06.000 --> 01:32:12.000  
ALL THE CLANS THAT ARE HERE IN COMMON IN THIS TERRITORY.

01:32:12.000 --> 01:32:14.000

ALL THE ALL THE NATIONS ARE ON THIS TABLE.

01:32:14.000 --> 01:32:16.000

I'VE GOT TO HAVE SOMETHING LIKE THIS IN MY HOUSE, TOO.

01:32:16.000 --> 01:32:21.000

YOU KNOW, THAT'S THE CRAZY THING ABOUT AN ARTIST.

01:32:21.000 --> 01:32:23.000

MOST ARTISTS USUALLY DON'T HAVE ANY OF THEIR OWN WORKS IN

01:32:23.000 --> 01:32:24.000

THEIR HOUSES -- HOUSES.

01:32:24.000 --> 01:32:29.000

THEY KEEP PUTTING IT OUT THERE.

01:32:29.000 --> 01:32:32.000

THEY DON'T DO ANYTHING JUST FOR THEIR OWN HOMES.

01:32:32.000 --> 01:32:35.000

ALTHOUGH I DO HAVE SOME NICE WORKS HERE.

01:32:35.000 --> 01:32:41.000

I DON'T HAVE ANY OF THESE GREAT WORKS IN MY HOUSE, BUT I

01:32:41.000 --> 01:32:42.000

SUPPOSE NOW THAT'S SOMETHING TO

01:32:42.000 --> 01:32:44.000

CONSIDER, AS I'M TALKING ABOUT IT HERE.

01:32:44.000 --> 01:32:48.000

THIS IS THEIR ROOM.

01:32:48.000 --> 01:32:48.000

THIS WAS THE ROOM THAT WAS THE LEGACY SPACE FOR GORD

01:32:48.000 --> 01:32:51.000

DOWNIE.

01:32:51.000 --> 01:32:53.000

CHANIE WENJACK FUND.

01:32:53.000 --> 01:32:54.000

I FEEL HONOURED TO BE PART OF THESE KINDS OF PROJECTS,

01:32:54.000 --> 01:33:00.000

BECAUSE THIS IS ABOUT CHANGE.

01:33:00.000 --> 01:33:02.000

AND IT'S ABOUT, YOU KNOW, CHANGING THE NARRATIVE, BRINGING

01:33:02.000 --> 01:33:06.000  
JUSTICE TO THE HISTORY OF THIS LAND.

01:33:06.000 --> 01:33:11.000  
YOU KNOW, WE TALK ABOUT RESIDENTIAL SCHOOLS.

01:33:11.000 --> 01:33:15.000  
WE DON'T OFTEN TALK ABOUT THESE INDIVIDUAL STORIES OF THESE

01:33:15.000 --> 01:33:15.000  
YOUNG PEOPLE THAT EXPERIENCED WHAT IT WAS LIKE TO GO THROUGH

01:33:15.000 --> 01:33:20.000  
THESE RESIDENTIAL SCHOOLS.

01:33:20.000 --> 01:33:20.000  
AND SO, FOR ME TO BE PART OF THIS PROJECT, IT WAS A REAL

01:33:20.000 --> 01:33:26.000  
HONOUR.

01:33:26.000 --> 01:33:26.000  
AND I'M GLAD TO BE PART OF THESE PHYSICAL CHANGES ON THE

01:33:26.000 --> 01:33:30.000  
LANDSCAPE, YOU KNOW.

01:33:30.000 --> 01:33:34.000  
TALKING -- AND THEN NOW, IN THE MEDIA.

01:33:34.000 --> 01:33:40.000  
SO, THE MEDIA IS PICKING UP THESE STORIES.

01:33:40.000 --> 01:33:43.000  
AND BECAUSE OF THE TRC, THE TRUTH AND RECONCILIATION

01:33:43.000 --> 01:33:47.000  
COMMISSION, OUR STORIES -- OUR STORIES, OUR NARRATIVES ARE

01:33:47.000 --> 01:33:47.000  
MORE BEING HEARD OUT IN THIS MEDIA WORLD THAN EVER THEY WERE

01:33:47.000 --> 01:33:48.000  
BEFORE.

01:33:48.000 --> 01:33:51.000  
SO, BY INDIGENOUS PEOPLE.

01:33:51.000 --> 01:33:54.000  
WHICH IS A GREAT TURN OF EVENTS.

01:33:54.000 --> 01:33:58.000  
YOU KNOW, TO BE AN ARTIST IN THIS TIME IS TO BE VERY LUCKY.

01:33:58.000 --> 01:34:00.000

SO, I CONSIDER MYSELF VERY LUCKY TO BE AN ARTIST DURING

01:34:00.000 --> 01:34:03.000

THESE YEARS OF THIS GREAT CHANGE.

01:34:03.000 --> 01:34:05.000

AND I DON'T THINK IT'S AN ACCIDENT.

01:34:05.000 --> 01:34:08.000

I THINK THERE WAS A PURPOSE, YOU KNOW.

01:34:08.000 --> 01:34:11.000

AND I WAS AN ARTIST SINCE I WAS A CHILD.

01:34:11.000 --> 01:34:15.000

SO, THIS IS A WORK THAT YOU'LL VERY PROUD OF.

01:34:15.000 --> 01:34:21.000

I LOVE THIS WORK THIS IS THE POWER OF THE LAND, AND OF

01:34:21.000 --> 01:34:21.000

COURSE, THE NAME OF THIS PIECE COMES FROM DUKE REDBIRD'S

01:34:21.000 --> 01:34:24.000

POEM.

01:34:24.000 --> 01:34:28.000

POWER OF THE LAND, AND IT WAS ABOUT THESE TWO -- TWO

01:34:28.000 --> 01:34:32.000

OPPOSITES MEETING ON THE SAME LANDSCAPE.

01:34:32.000 --> 01:34:35.000

INDUSTRY, AND THIS IS ABOUT COSMOLOGY AND HISTORY,

01:34:35.000 --> 01:34:41.000

INDIGENOUS VERSIONS OF THAT MEETING ON THE LANDSCAPE.

01:34:41.000 --> 01:34:42.000

WHAT IT WOULD LOOK LIKE AND HOW IMPORTANT IS THAT THAT WE

01:34:42.000 --> 01:34:45.000

HAVE THIS?

01:34:45.000 --> 01:34:48.000

WELL, IT'S REALLY IMPORTANT, BECAUSE THIS IS THE ORIGINAL

01:34:48.000 --> 01:34:49.000

STORY AND THIS IS WHAT HAS BECOME OF THE LANDSCAPE WHERE

01:34:49.000 --> 01:34:58.000

THIS ORIGINAL STORY WAS BORN.

01:34:58.000 --> 01:34:58.000

SO, WE HAVE THESE COMPETING KIND OF DYNASTIES ON A COLLISION

01:34:58.000 --> 01:35:00.000

COURSE.

01:35:00.000 --> 01:35:06.000

IT'S ALWAYS BEEN BOUND TO HAPPEN.

01:35:06.000 --> 01:35:08.000

IT'S BEEN HAPPENING FOR 500 YEARS, THIS COLLISION COURSE

01:35:08.000 --> 01:35:10.000

BETWEEN THE INDIGENOUS PEOPLE AND THE WESTERN PEOPLE AND THE

01:35:10.000 --> 01:35:17.000

WAY THEY DO THINGS.

01:35:17.000 --> 01:35:20.000

SO THIS IS VERY POLITICAL IN SOME WAYS AND, YOU KNOW, WHO

01:35:20.000 --> 01:35:20.000

THOUGHT POLITICS COVER BE BEAUTIFUL-LOOKING, BUT HERE IT

01:35:20.000 --> 01:35:24.000

IS.

01:35:24.000 --> 01:35:27.000

POLITICS IN ITS BEAUTY, AND WE HAVE THESE -- THE INDUSTRY OF

01:35:27.000 --> 01:35:31.000

THE OIL INDUSTRY, AND WE HAVE THE REFINERIES.

01:35:31.000 --> 01:35:39.000

WE HAVE THE MINING TRUCKS, YOU KNOW, FOR THE OILSANDS.

01:35:39.000 --> 01:35:39.000

WE HAVE REPRESENTATION OF THE ORIGINAL SOURCES OF THOSE

01:35:39.000 --> 01:35:45.000

FOSSIL FUELS.

01:35:45.000 --> 01:35:48.000

AND YOU CAN SEE THE BIG SIGN ARE DINOSAUR HERE COMING OUT OF

01:35:48.000 --> 01:35:49.000

ITS BACK, THE HEAD OF THE GAS PUMP IS THE HEAD OF THE

01:35:49.000 --> 01:35:52.000

DINOSAUR NOW.

01:35:52.000 --> 01:35:56.000

SO THESE ARE ALL -- THERE'S STILL, YOU KNOW, LOOKED AT

01:35:56.000 --> 01:36:26.000

THROUGH THIS INDIGENOUS COSMOLOGY, AND IT'S IMPORTANT THAT

01:37:13.000 --> 01:37:13.000

SO, THIS FOREST COMING OUT OF THE WOUNDS CONNECTING TO THE

01:37:13.000 --> 01:37:15.000

MAN.

01:37:15.000 --> 01:37:17.000

THEY'RE CONNECTION.

01:37:17.000 --> 01:37:21.000

THEY'RE CONNECTING STORY.

01:37:21.000 --> 01:37:23.000

AND THERE'S STORIES OF BOTH GOING ACROSS THE LAND.

01:37:23.000 --> 01:37:24.000

THEY'RE BOTH CONNECTING WITH ALTERNATE.

01:37:24.000 --> 01:37:27.000

THAT'S THE SYMBOL I.

01:37:27.000 --> 01:37:31.000

THIS NICE, BEAUTIFUL RING THAT SITS BEHIND THE WOMAN.

01:37:31.000 --> 01:37:32.000

THAT'S LIFE FORCE GOING ACROSS THE LAND, AND THAT'S WHO THE

01:37:32.000 --> 01:37:36.000

WOMAN IS.

01:37:36.000 --> 01:37:40.000

THIS LIFE FORCE GOING ACROSS THE LAND, AND IT'S EVEN PART OF

01:37:40.000 --> 01:37:43.000

OUR COSMOLOGY NOW, BECAUSE WHEN WE THINK ABOUT THIS ORIGINAL

01:37:43.000 --> 01:37:47.000

WOMAN, WE ALWAYS REMEMBER THE MORNINGSTAR, AND THAT'S THE

01:37:47.000 --> 01:37:48.000

STAR THAT COMES UP IN THE MORNING BEFORE THE SUN RISES.

01:37:48.000 --> 01:37:50.000

THAT IS OUR THE HOME OF OUR FIRST WOMAN.

01:37:50.000 --> 01:37:54.000

THAT'S WHAT THEY SAY.

01:37:54.000 --> 01:37:58.000

AND SO, HER ENERGY COMES UP BEFORE THE SUN.

01:37:58.000 --> 01:38:01.000

THAT'S NEW LIFE COMING ACROSS THE -- ACROSS THE LAND EVERY

01:38:01.000 --> 01:38:03.000

SINGLE DAY, EVERY TIME THAT SUN COMES UP.

01:38:03.000 --> 01:38:14.000

THAT'S WHAT THESE RINGS REPRESENT.

01:38:14.000 --> 01:38:16.000

SO, THIS IS FOR MAPLE LEAF -- MLSE.

01:38:16.000 --> 01:38:23.000

THIS IS LIKE A TRAINING FACILITY.

01:38:23.000 --> 01:38:28.000

IT'S ALSO WHERE THEY HAVE -- I GUESS, LIKE A SUMMER CAMP

01:38:28.000 --> 01:38:30.000

FOR KIDS, AND THEY HAVE DAYCARE AND STUFF FOR YOUNG PEOPLE.

01:38:30.000 --> 01:38:34.000

TEACHING THEM TO BECOME MORE ATHLETIC.

01:38:34.000 --> 01:38:38.000

TEACHING THEM ABOUT EATING PROPERLY.

01:38:38.000 --> 01:38:41.000

SO THEY WANTED TO HAVE SOMETHING IN THERE THAT CONNECTED

01:38:41.000 --> 01:38:43.000

WITH THEM, AND THEY WANTED IT TO BE INDIGENOUS, SO I

01:38:43.000 --> 01:38:47.000

INCORPORATED THE BASKETBALLS, THE HOCKEY STICKS AND THE

01:38:47.000 --> 01:38:51.000

ROLLER SKATES, BECAUSE, ORIGINALLY, THAT LOCATION OF THE

01:38:51.000 --> 01:38:56.000

BUILDING WAS A LARGE ROLLER SKATE RINK AT ONE TIME.

01:38:56.000 --> 01:38:59.000

BUILT DURING THE TURN OF THE CENTURY, YOU KNOW, 1900.

01:38:59.000 --> 01:39:02.000

AND I THOUGHT, OKAY, WELL, SO I HAD TO MAKE IT KIND OF

01:39:02.000 --> 01:39:07.000

PLAYFUL SO THE STUDENTS COULD ENJOY THE MURAL AND THEY COULD

01:39:07.000 --> 01:39:11.000

FIND A WAY TO RELATE THIS INDIGENOUS CULTURE WITH THESE

01:39:11.000 --> 01:39:11.000  
CONTEMPORARY MODES OF, YOU KNOW, EXERCISE AND BEING ATHLETIC

01:39:11.000 --> 01:39:17.000  
AND SPORTS.

01:39:17.000 --> 01:39:17.000  
SO, I HAVE THE -- THE ORIGINAL TWO PEOPLE AND I HAVE THE

01:39:17.000 --> 01:39:18.000  
THUNDERBIRD.

01:39:18.000 --> 01:39:21.000  
I HAVE THE TURTLE.

01:39:21.000 --> 01:39:24.000  
I HAVE THE GREAT FISH AND THE OTTER COMING AT THE BOTTOM.

01:39:24.000 --> 01:39:27.000  
AND THEN I HAVE MIXED IN WITH THE HOCKEY STICKS, THE

01:39:27.000 --> 01:39:29.000  
BASKETBALLS AND THE ROLLERBLADES -- THE ROLLER SKATES.

01:39:29.000 --> 01:39:31.000  
I THOUGHT IT WAS KIND OF FUN.

01:39:31.000 --> 01:39:36.000  
YOU KNOW, IT WAS A GOOD PROJECT TO DO.

01:39:36.000 --> 01:39:36.000  
AND SO I WANTED TO KIND OF REALLY MAKE ANOTHER CONNECTION

01:39:36.000 --> 01:39:38.000  
HERE.

01:39:38.000 --> 01:39:40.000  
AND I DIDN'T PAINT THE BACKGROUND.

01:39:40.000 --> 01:39:44.000  
I DIDN'T WANT TO PAINT THE CONCRETE.

01:39:44.000 --> 01:39:47.000  
I LIKED THE IDEA THAT THE CONCRETE WAS PART OF THE STORY.

01:39:47.000 --> 01:39:52.000  
JUST AS, YOU KNOW, WE LOOK AT THE CANADIAN SHIELD AND IT

01:39:52.000 --> 01:39:57.000  
GOES RIGHT ACROSS THE TOP OF ONTARIO, AND ON THAT ROCK IN

01:39:57.000 --> 01:39:58.000  
MANY PLACES ARE THESE PICTOGRAPHS PAINTED ALL OVER THE ROCKS



01:39:58.000 --> 01:40:01.000

TALKING ABOUT THE STORIES OF THE LAND.

01:40:01.000 --> 01:40:06.000

SO, I WANTED TO KEEP IN THAT FRAME OF MIND, AND I JUST

01:40:06.000 --> 01:40:09.000

PAINTED THE IMAGE RIGHT ON TOP OF THE CONCRETE AND NOT WORRY

01:40:09.000 --> 01:40:13.000

ABOUT PAINTING A BACKGROUND.

01:40:13.000 --> 01:40:18.000

IT'S GOOD I DID THAT, BECAUSE, YOU KNOW, LETS PEOPLE KNOW

01:40:18.000 --> 01:40:22.000

THAT THERE'S A CONNECTION, YOU KNOW, THAT INDIGENOUS PEOPLE

01:40:22.000 --> 01:40:27.000

ARE STILL HERE PAINTING THEIR STORIES ON ROCKS.

01:40:27.000 --> 01:40:27.000

AND TODAY'S ROCKS IN DOWNTOWN TORONTO ARE CONCRETE.

01:40:27.000 --> 01:40:31.000

THERE YOU GO.

01:40:31.000 --> 01:40:39.000

SO, THIS IS ONE I DID FOR SCOTIABANK.

01:40:39.000 --> 01:40:39.000

THIS IS ALSO THE CHANIE WENJACK -- GORD DOWNEY-CHANIE

01:40:39.000 --> 01:40:43.000

WENJACK FUND.

01:40:43.000 --> 01:40:46.000

THIS IS ANOTHER LEGACY SPACE, BUT THERE ONE'S IN SCOTIABANK,

01:40:46.000 --> 01:40:50.000

RIGHT DOWN AT QUEEN AND BAY.

01:40:50.000 --> 01:40:54.000

AND THIS IS A REALLY NICE SIZE MURAL HERE.

01:40:54.000 --> 01:40:59.000

I'M NOT VERY SURE...

01:40:59.000 --> 01:41:03.000

THIS IS ABOUT -- THIS MUST BE 60?

01:41:03.000 --> 01:41:05.000

16 FEET BY 7 FEET.

01:41:05.000 --> 01:41:12.000  
WOODLAND STYLE.

01:41:12.000 --> 01:41:14.000  
IT'S ABOUT THE -- IT'S ABOUT ONE OF THE PROPHECIES OF THE

01:41:14.000 --> 01:41:20.000  
BOY THAT WOULD RETURN, WHO WOULD BE DREAMING ABOUT ALL OF

01:41:20.000 --> 01:41:25.000  
OUR STORIES, AND HE WOULD DREAM ABOUT WHERE THE SACRED BIRCH

01:41:25.000 --> 01:41:31.000  
BARK SCROLLS WERE KEPT, AND HE COULD BRING ALL THESE STORIES

01:41:31.000 --> 01:41:34.000  
BACK, AND HE WOULD -- HE WOULD LEARN HOW TO DECIPHER ALL THE

01:41:34.000 --> 01:41:38.000  
IMAGES THAT WON THE BIRCH BARK SCROLLS AND TELL ME THE

01:41:38.000 --> 01:41:42.000  
STORIES, SO IT REMINDED ME OF CHANIE WENJACK, YOU KNOW, THAT

01:41:42.000 --> 01:41:48.000  
HIS LIVE WAS A STRUGGLE, YOU KNOW, WHEN HE WENT INTO THE

01:41:48.000 --> 01:41:51.000  
RESIDENTIAL SCHOOLS, AND HIS DREAMS WERE TO GET HOME,

01:41:51.000 --> 01:41:57.000  
AND IT TOTALLY REMINDED ME OF THIS BOY'S RETURN, AND THIS

01:41:57.000 --> 01:41:57.000  
BOY WAS COMING HOME, TOO, AND HE WAS GOING TO BRING ALL OUR

01:41:57.000 --> 01:41:59.000  
STORIES BACK TO LIFE.

01:41:59.000 --> 01:42:01.000  
YOU KNOW, KIND OF LIKE THESE PAINTINGS.

01:42:01.000 --> 01:42:02.000  
THESE PAINTINGS ARE THE SAME THING.

01:42:02.000 --> 01:42:03.000  
BRINGING THE STORIES BACK TO LIFE.

01:42:03.000 --> 01:42:06.000  
BRINGING OUR HOME INTO THE PRESENT.

01:42:06.000 --> 01:42:09.000  
YOU KNOW, TALKING ABOUT OUR CULTURE AND OUR COSMOLOGY.

01:42:09.000 --> 01:42:14.000

TALKING IN THIS CASE ABOUT OUR STAR KNOWLEDGE, YOU KNOW.

01:42:14.000 --> 01:42:17.000

THAT YOU COULD SEE THE -- UP THERE, YOU SEE THE BIG FISH AT

01:42:17.000 --> 01:42:22.000

THE TOP OF THE CORNER IN PAINTING IN BLUE, AND BELOW, YOU

01:42:22.000 --> 01:42:25.000

CAN SEE THE RAN, SO THESE ARE TWO DIFFERENT STAR

01:42:25.000 --> 01:42:29.000

CONSTELLATION THAT IS OUR ANCESTORS KNEW ABOUT.

01:42:29.000 --> 01:42:32.000

SO THE TAIL OF THE LOON IS WHERE THE NORTH STAR IS, AND THE

01:42:32.000 --> 01:42:35.000

NORTH STAR IS REALLY IMPORTANT, BECAUSE THE NORTH STAR IS

01:42:35.000 --> 01:42:37.000

ONE THAT CAN HELP US WHEN WE'RE LOST.

01:42:37.000 --> 01:42:40.000

IF WE EVER GET LOST IN THE BUSH.

01:42:40.000 --> 01:42:44.000

AT NIGHT, YOU CAN JUST ROOKE FOR THE NORTH STAR, AND IF YOU

01:42:44.000 --> 01:42:47.000

CAN FIND THAT, IF IT'S YOUR RIGHT OR LEFT, IT WILL TELL YOU

01:42:47.000 --> 01:42:50.000

WHICH WAY YOU'RE FACING.

01:42:50.000 --> 01:42:52.000

IF IT'S TO YOUR LEFT, YOU'RE FACING EAST, AND THEN YOU KNOW,

01:42:52.000 --> 01:42:56.000

YOU THERE'S THE NORTH, AND YOU KNOW WHERE SOUTH IS, THEN.

01:42:56.000 --> 01:43:00.000

YOU CAN FIND YOUR WAY HOME BY SEEING THOSE STAR PATTERNS AND

01:43:00.000 --> 01:43:03.000

LOOKING FOR THEM AT NIGHT, IF, YOU KNOW...

01:43:03.000 --> 01:43:03.000

HOPEFULLY THAT NEVER HAPPENS TO ANYBODY THAT'S LISTENING TO

01:43:03.000 --> 01:43:03.000

THIS.

01:43:03.000 --> 01:43:06.000

[ Laughter ]

01:43:06.000 --> 01:43:07.000

BUT, YOU KNOW, IF I'VE BEEN LOST IN THE BUSH BEFORE, AND

01:43:07.000 --> 01:43:12.000

IT'S QUITE SCARY.

01:43:12.000 --> 01:43:12.000

LUCKILY ONLY FOR A FEW HOUR, NOT, LIKE, FOR DAYS LIKE SOME

01:43:12.000 --> 01:43:14.000

PEOPLE.

01:43:14.000 --> 01:43:17.000

BUT THIS IS THE MESSAGE, YOU KNOW.

01:43:17.000 --> 01:43:18.000

BEHIND THIS IMAGE, YOU KNOW, TALKING ABOUT THESE SACRED

01:43:18.000 --> 01:43:19.000

SPACES.

01:43:19.000 --> 01:43:23.000

AND I HAVE THE TWO WORLDS HERE.

01:43:23.000 --> 01:43:24.000

I HAVE THIS KIND OF BORDER -- THIS HERE ON THE BOTTOM

01:43:24.000 --> 01:43:27.000

SECTION OF THE MURAL.

01:43:27.000 --> 01:43:30.000

YOU COULD SEE THIS BLACK LINE REPRESENTING THE LANDSCAPE.

01:43:30.000 --> 01:43:32.000

AND UNDERNEATH IT REPRESENTING THE UNDERWORLD.

01:43:32.000 --> 01:43:39.000

THE CHANGES THAT ARE COMING, YOU KNOW.

01:43:39.000 --> 01:43:44.000

AND HERE'S THE REST OF THE SITE.

01:43:44.000 --> 01:43:44.000

IT'S A BEAUTIFUL PROJECT, YOU KNOW, BRINGING THE STORIES TO

01:43:44.000 --> 01:43:46.000

LIFE.

01:43:46.000 --> 01:43:47.000

YOU KNOW, EVEN IF IT'S A SAD STORY.

01:43:47.000 --> 01:43:50.000  
WE NEED TO HEAR IT.

01:43:50.000 --> 01:43:52.000  
BECAUSE THIS IS THE REALITY FOR INDIGENOUS PEOPLE.

01:43:52.000 --> 01:43:58.000  
IT'S THE LEGACY THAT WE ALL FACE.

01:43:58.000 --> 01:44:01.000  
WE'RE ALL PART OF THIS RESIDENTIAL SCHOOL TRAGEDY.

01:44:01.000 --> 01:44:07.000  
BECAUSE ALL OF US ARE AFFECTED BY IT.

01:44:07.000 --> 01:44:10.000  
EVEN IF YOU DIDN'T GO THERE, YOU KNOW PEOPLE THAT DID, AND

01:44:10.000 --> 01:44:13.000  
IF PARENTS OR RELATIVES WENT THERE, THAT GOES RIGHT DOWN

01:44:13.000 --> 01:44:18.000  
THROUGH THE CHAIN OF GENERATIONS.

01:44:18.000 --> 01:44:20.000  
IT'S AFFECTING EVEN PRESENT GENERATIONS NOW, EVEN IT

01:44:20.000 --> 01:44:23.000  
HAPPENED, YOU KNOW, THREE GENERATIONS AGO.

01:44:23.000 --> 01:44:23.000  
IT'S STILL AFFECTING YOU, SO, YOU KNOW, THESE ARE THINGS TO

01:44:23.000 --> 01:44:30.000  
THINK ABOUT.

01:44:30.000 --> 01:44:32.000  
WE NEED TO THINK ABOUT LONG-TERM HEALING, WHETHER A

01:44:32.000 --> 01:44:33.000  
WHAT THAT REALLY LOOKS LIKE AND WHAT IT MEANS.

01:44:33.000 --> 01:44:36.000  
SO THIS IS LITTLE CANADA.

01:44:36.000 --> 01:44:37.000  
THAT'S SUCH A SNAPPY-LOOKING PRAISE.

01:44:37.000 --> 01:44:41.000  
THIS IS THE ENTRANCEWAY.

01:44:41.000 --> 01:44:43.000  
AND YOU CAN SEE IT GOT LAID OUT HERE, THE SIX PANELS.

01:44:43.000 --> 01:44:45.000  
I DID DESIGNS FOR THEM.

01:44:45.000 --> 01:44:50.000  
IT WAS A LAND ACKNOWLEDGMENT.

01:44:50.000 --> 01:44:54.000  
>> SORRY TO INTERRUPT, PHIL, BUT IT'S, LIKE, 2:15.

01:44:54.000 --> 01:44:57.000  
SO IF WE CAN START WRAPPING UP, I WOULD LIKE TO ALLOW

01:44:57.000 --> 01:44:58.000  
PARTICIPANTS TO, YOU KNOW, ASK SOME QUESTIONS.

01:44:58.000 --> 01:44:59.000  
IS THAT OKAY?

01:44:59.000 --> 01:45:02.000  
>> YEAH, SURE.

01:45:02.000 --> 01:45:03.000  
I'M JUST GOING TO JUST -- I'LL JUST TRAVEL TRUE THIS PRETTY

01:45:03.000 --> 01:45:04.000  
QUICK, THEN, IF I CAN.

01:45:04.000 --> 01:45:04.000  
>> THANKS SO MUCH.

01:45:04.000 --> 01:45:06.000  
THANKS.

01:45:06.000 --> 01:45:09.000  
>> OKAY, SO WHAT YOU CAN SEE HERE...

01:45:09.000 --> 01:45:12.000  
YOU CAN GO TO LITTLE CANADA.

01:45:12.000 --> 01:45:12.000  
TAKE A CLOSER LOOK AT THE DETAILED SHOTS OF WHAT THESE WORDS

01:45:12.000 --> 01:45:15.000  
ARE.

01:45:15.000 --> 01:45:18.000  
IT'S A LAND ACKNOWLEDGMENT THAT REPRESENTS THE HISTORY OF

01:45:18.000 --> 01:45:23.000  
THIS PLACE.

01:45:23.000 --> 01:45:26.000  
THIS IS ANOTHER PART OF THE -- MY LITTLE CANADA.

01:45:26.000 --> 01:45:27.000  
THIS IS 30 -- 27-FOOT LONG MURAL.

01:45:27.000 --> 01:45:31.000  
9 FEET HIGH.

01:45:31.000 --> 01:45:34.000  
THIS IS THE 13 CALENDAR ON THE BACK OF THE TURTLE.

01:45:34.000 --> 01:45:36.000  
AND, OF COURSE, THIS IS ANOTHER CALENDAR.

01:45:36.000 --> 01:45:38.000  
YOU CAN SEE THE CIRCLE OF STONES.

01:45:38.000 --> 01:45:41.000  
THAT REPRESENTS THE MEDICINE WHEEL.

01:45:41.000 --> 01:45:45.000  
THAT WAS ANOTHER KIND OF CALENDAR THAT IS CONNECTED TO THE

01:45:45.000 --> 01:45:46.000  
13 CALENDAR ON THE TURTLE'S BACK.

01:45:46.000 --> 01:45:48.000  
THIS IS INSIDE LITTLE CANADA.

01:45:48.000 --> 01:45:51.000  
YOU CAN SEE THE MURAL IN THE BACKGROUND.

01:45:51.000 --> 01:45:55.000  
AND THIS IS ANOTHER PART TALKING ABOUT THE ICE RUNNERS.

01:45:55.000 --> 01:45:59.000  
TALKING ABOUT THE ICE WALL THAT WAS HERE IN TORONTO.

01:45:59.000 --> 01:46:03.000  
SO, THIS IS SOME DETAILS ABOUT -- THIS IS ALL, YOU KNOW,

01:46:03.000 --> 01:46:03.000  
ELEMENTS THAT I DESCRIBED DESIGNED FOR THEM TO

01:46:03.000 --> 01:46:07.000  
ADD TO THIS.

01:46:07.000 --> 01:46:10.000  
SO IF YOU GO IN THERE, YOU'RE GOING TO SEE ALL OF THIS NICE

01:46:10.000 --> 01:46:10.000  
WOODLAND STYLE IMAGERY CONNECTING THE LAND WITH INDIGENOUS

01:46:10.000 --> 01:46:12.000  
PEOPLE.

01:46:12.000 --> 01:46:14.000  
IT'S NOT JUST THE SETTLER STORY.

01:46:14.000 --> 01:46:15.000  
IT'S AN INDIGENOUS STORY.

01:46:15.000 --> 01:46:17.000  
THERE'S A MIX HAPPENING.

01:46:17.000 --> 01:46:18.000  
THIS IS A SUNDANCE TREE.

01:46:18.000 --> 01:46:21.000  
TALKING ABOUT RENEWAL.

01:46:21.000 --> 01:46:22.000  
THAT'S REALLY WHETHER A THE SUNDANCE IS ABOUT.

01:46:22.000 --> 01:46:27.000  
IT'S ABOUT RENEWAL.

01:46:27.000 --> 01:46:30.000  
SO, THIS IS -- THIS IS THE RED DOOR FAMILY SHELTER.

01:46:30.000 --> 01:46:30.000  
THIS WAS COMMISSIONED -- THIS WAS ALL THIS YEAR, THIS STUFF

01:46:30.000 --> 01:46:32.000  
HERE.

01:46:32.000 --> 01:46:35.000  
YOU CAN GO CHECK THAT OUT, TOO.

01:46:35.000 --> 01:46:43.000  
IT'S DOWN ON -- NEAR LOGAN AND QUEEN.

01:46:43.000 --> 01:46:45.000  
THERE'S THE INSIDE.

01:46:45.000 --> 01:46:57.000  
NICE, RIGHT?

01:46:57.000 --> 01:46:58.000  
I THINK I'M JUST GOING TO GO AND CHECK OUT ALL OF ATHLETES

01:46:58.000 --> 01:47:00.000  
MURALS NOW THAT I'VE TALKED ABOUT.

01:47:00.000 --> 01:47:01.000  
I'M GOING TO GO FOR A RIDE.

01:47:01.000 --> 01:47:02.000  
THIS IS ON BROCK AND BLOOR.



01:47:02.000 --> 01:47:03.000  
YOU'LL SEE IT THERE.

01:47:03.000 --> 01:47:06.000  
THIS IS A GATHERING OF THE ANIMALS.

01:47:06.000 --> 01:47:06.000  
AND THIS REPRESENTS THE -- YOU KNOW, THE SACRED ONES.

01:47:06.000 --> 01:47:10.000  
THE WHITE.

01:47:10.000 --> 01:47:14.000  
SO I PUT THE WHITE MOOSE IN HERE.

01:47:14.000 --> 01:47:17.000  
THAT REMINDING US THAT WE'RE IN THE EIGHTH FIRE.

01:47:17.000 --> 01:47:21.000  
THIS IS ONE IN MY NEIGHBOURHOOD.

01:47:21.000 --> 01:47:23.000  
THIS IS RIGHT DOWN AT KIPLING AND LAKESHORE, DOWN DOWN AT

01:47:23.000 --> 01:47:27.000  
THE LUMBER COLLEGE.

01:47:27.000 --> 01:47:32.000  
THE INDIGENOUS SECTION OF HUMBER COLLEGE.

01:47:32.000 --> 01:47:32.000  
THIS IS ABOUT THE GRAND COUNCIL THAT WAS HELD DOWN IN THE

01:47:32.000 --> 01:47:34.000  
PARK.

01:47:34.000 --> 01:47:38.000  
AND THERE'S THE BACKSIDE.

01:47:38.000 --> 01:47:41.000  
THEY LEFT A MARKER TREE IN THE PARK THERE SO THAT YOU KNEW

01:47:41.000 --> 01:47:43.000  
THAT THEY DID A GRAND COUNCIL DOWN THERE 200 YEARS AGO,

01:47:43.000 --> 01:47:53.000  
DURING THE WAR OF 1812.

01:47:53.000 --> 01:47:55.000  
SO, THIS IS WORK THAT I DID AT THE COUNCIL FIRE.

01:47:55.000 --> 01:47:56.000  
AND IT'S AGAIN TALKING ABOUT OUR CULTURE.

01:47:56.000 --> 01:48:01.000

TALKING ABOUT THE ANIMALS.

01:48:01.000 --> 01:48:02.000

THERE'S A LOT OF THIS -- THIS CONNECTION TO THE LAND AND TO

01:48:02.000 --> 01:48:05.000

THE ANIMALS THAT'S IMPORTANT.

01:48:05.000 --> 01:48:07.000

I'M NOT ABLE TO TALK ABOUT ALL OF THE DETAILS WITH THE

01:48:07.000 --> 01:48:11.000

CONNECTION TO WHY THAT'S PART OF IT.

01:48:11.000 --> 01:48:14.000

BUT THAT'S REALLY IMPORTANT TO SEE ALL OF THESE DIFFERENT

01:48:14.000 --> 01:48:14.000

IMAGES THAT ARE CONNECTED TO OUR NARRATIVES AND OUR

01:48:14.000 --> 01:48:21.000

STORIES.

01:48:21.000 --> 01:48:27.000

I THINK BECAUSE THOSE RELATIONSHIPS ARE REALLY PART OF THE

01:48:27.000 --> 01:48:28.000

FUTURE, JUST LIKE THE LAND ACKNOWLEDGMENT IS.

01:48:28.000 --> 01:48:31.000

THIS WAS ON THE STREETCARS.

01:48:31.000 --> 01:48:32.000

I DON'T KNOW IF THEY STILL HAVE THEM ON THERE, BUT IT WOULD

01:48:32.000 --> 01:48:37.000

BE NICE IF THEY DO.

01:48:37.000 --> 01:48:41.000

YOU CAN SEE A NICE CROSS VIEW EVER THE HISTORY AND THE WAY

01:48:41.000 --> 01:48:41.000

THEY MERGED -- THE MANY DIFFERENT NATIONS MERGE ACROSS THIS

01:48:41.000 --> 01:48:45.000

LANDSCAPE HERE.

01:48:45.000 --> 01:48:47.000

SO TWO SIDES OF THE STREETCAR.

01:48:47.000 --> 01:48:52.000

LACK AT THAT.

01:48:52.000 --> 01:48:52.000  
SO, ORIGINALLY -- SO THIS IS -- OKAY, SO I'M NOT GOING TO DO

01:48:52.000 --> 01:48:54.000  
THAT.

01:48:54.000 --> 01:48:59.000  
THIS IS THE CHURCH.

01:48:59.000 --> 01:49:03.000  
THIS IS THE -- THIS IS THE ORIGINAL STORY OF THE ARRIVAL OF

01:49:03.000 --> 01:49:06.000  
THE FIRST HUMAN.

01:49:06.000 --> 01:49:11.000  
THIS IS HIM ARRIVING.

01:49:11.000 --> 01:49:12.000  
THE SWORD BEARERS COMING DOWN FIRST, AND THEN HE ARRIVES

01:49:12.000 --> 01:49:12.000  
DOWN ON TO THE EARTH.

01:49:12.000 --> 01:49:17.000  
THE TURTLE'S BACK.

01:49:17.000 --> 01:49:17.000  
THIS IS A SCHOOL I RECENTLY DID OUT IN THE REGION OF

01:49:17.000 --> 01:49:23.000  
TORONTO.

01:49:23.000 --> 01:49:27.000  
THIS IS LISGAR.

01:49:27.000 --> 01:49:29.000  
THIS IS SOMETHING I DID FOR VETERANS DAY.

01:49:29.000 --> 01:49:31.000  
THIS WAS FOR THE INDIGENOUS VETERANS.

01:49:31.000 --> 01:49:34.000  
THIS WAS DONE FOR SUNNYBROOK HOSPITAL, AND THIS IS NEW.

01:49:34.000 --> 01:49:40.000  
THIS JUST HAPPENED, LIKE, A COUPLE OF DAYS AGO.

01:49:40.000 --> 01:49:42.000  
EVEN PAINTED THE IMAGE ON TO THE GRASS THERE.

01:49:42.000 --> 01:49:45.000  
SO THEY SAID IT'S GOING TO BE THERE ALL YEAR.

01:49:45.000 --> 01:49:50.000

LOOK AT THE LITTLE FLAGS REPRESENTING OUR INDIGENOUS

01:49:50.000 --> 01:49:59.000

WARRIORS AND LEADERS AND ALL THE BATTLES SINCE THE BEGINNING

01:49:59.000 --> 01:50:02.000

OF CELEBRATING REMEMBRANCE DAY, WHICH WAS FROM WORLD WAR II.

01:50:02.000 --> 01:50:03.000

MIIGWETCH, EVERYONE, FOR LISTENING, AND IT WAS A PLEASURE.

01:50:03.000 --> 01:50:08.000

>> THANK YOU SO MUCH, PHIL.

01:50:08.000 --> 01:50:08.000

WE TRULY APPRECIATE IT, AND AGAIN, APOLOGIES FOR

01:50:08.000 --> 01:50:11.000

INTERRUPTING.

01:50:11.000 --> 01:50:15.000

IT'S -- IT'S -- YEAH, I DON'T EVEN KNOW WHAT TO SAY.

01:50:15.000 --> 01:50:19.000

YOUR ART WORKS ARE OUTSTANDING, AND I TRULY ADMIRE YOUR

01:50:19.000 --> 01:50:20.000

COMMITMENT AND DEDICATION TO THE ART WORK.

01:50:20.000 --> 01:50:24.000

NOT RUSHING IT.

01:50:24.000 --> 01:50:28.000

DOING THE PROPER RESEARCH.

01:50:28.000 --> 01:50:33.000

IT'S -- IT IS TRULY OUTSTANDING, AND I KNOW WE CAN'T SEE

01:50:33.000 --> 01:50:36.000

OTHER PEOPLE, BUT I'M SURE RIGHT NOW THERE'S, LIKE, A

01:50:36.000 --> 01:50:37.000

HEARTFELT ROUND OF APPLAUSE FOR THIS REALLY, REALLY AMAZING

01:50:37.000 --> 01:50:43.000

PRESENTATION THAT YOU JUST DIDN'T FOR US.

01:50:43.000 --> 01:50:43.000

IT'S REALLY GREAT TO SEE, LIKE, A BIG -- YOUR BIG BODY OF

01:50:43.000 --> 01:50:46.000

WORK TOGETHER.

01:50:46.000 --> 01:50:53.000  
IT'S -- IT'S TRULY OUTSTANDING.

01:50:53.000 --> 01:50:53.000  
>> MIIGWETCH.

01:50:53.000 --> 01:50:54.000  
THANK YOU.

01:50:54.000 --> 01:50:56.000  
>> YEAH.

01:50:56.000 --> 01:50:59.000  
I DON'T KNOW IF THERE ARE ANY QUESTIONS.

01:50:59.000 --> 01:51:00.000  
WE HAVE, LIKE, YOU KNOW -- LIKE, TIME FOR A COUPLE OF

01:51:00.000 --> 01:51:01.000  
QUESTIONS, IF ANYBODY HAS --

01:51:01.000 --> 01:51:04.000  
>> YEAH, SURE.

01:51:04.000 --> 01:51:10.000  
>> -- HAS ANY QUESTIONS.

01:51:10.000 --> 01:51:13.000  
I -- IF THERE AREN'T ANY, I DO HAVE SOME QUESTIONS, BUT I

01:51:13.000 --> 01:51:23.000  
WOULD RATHER OFFER THE OPPORTUNITY TO PARTICIPANTS FIRST.

01:51:23.000 --> 01:51:24.000  
I GUESS MAYBE, LIKE, WHILE PEOPLE ARE TYPING IN THE Q&A

01:51:24.000 --> 01:51:30.000  
FEATURE...

01:51:30.000 --> 01:51:31.000  
I CAN START, LIKE, I'M GOING TO BE, LIKE, QUITE SELECTIVE

01:51:31.000 --> 01:51:36.000  
WITH WHAT -- WHAT I ASK.

01:51:36.000 --> 01:51:38.000  
I REALLY LIKED YOUR COMMENT ABOUT WHEN THE ARTIST SPEAKS,

01:51:38.000 --> 01:51:42.000  
LISTEN TO THE ARTIST.

01:51:42.000 --> 01:51:47.000  
WHEN YOU WERE TALKING ABOUT THE SUNCOR MURAL AND HOW, LIKE,

01:51:47.000 --> 01:51:54.000

THE ARTIST IS ALWAYS MORE KNOWLEDGEABLE THAN THE CLIENT.

01:51:54.000 --> 01:51:57.000

THAT'S SOMETHING THAT WE FACE ON A DAILY BASIS AT MURAL

01:51:57.000 --> 01:52:01.000

ROUTES, SO THAT WAS REALLY NICE TO HEAR.

01:52:01.000 --> 01:52:08.000

I DID MAKE ONE NOTE EARLY IN YOUR PRESENTATION.

01:52:08.000 --> 01:52:12.000

AND I WANTED TO ASK, LIKE, HOW IMPORTANT WERE THESE EARLY

01:52:12.000 --> 01:52:14.000

COMMISSIONS, I GUESS, LIKE EARLY ART WORKS, LARGE ART WORKS

01:52:14.000 --> 01:52:16.000

IN THE PUBLIC REALM?

01:52:16.000 --> 01:52:22.000

LIKE, HOW DID THAT SHAPE YOUR CAREER?

01:52:22.000 --> 01:52:22.000

LIKE, BEING ABLE TO ACCESS ART WORKS THAT WERE, YOU KNOW,

01:52:22.000 --> 01:52:23.000

LIKE...

01:52:23.000 --> 01:52:28.000

YEAH, LIKE, LARGER IN NATURE.

01:52:28.000 --> 01:52:30.000

LIKE, YOU KNOW, LOCATED AT ALLEN GARDENS, WHICH IS A PLACE

01:52:30.000 --> 01:52:32.000

THAT, YOU KNOW, IS VISITED BY MANY.

01:52:32.000 --> 01:52:36.000

SO HOW DID THIS SHAPE YOUR CAREER?

01:52:36.000 --> 01:52:40.000

DO YOU THINK THAT HAVING THESE OPPORTUNITIES EARLY ON

01:52:40.000 --> 01:52:41.000

ALLOWED YOU TO ACCESS OTHER OPPORTUNITIES LATER ON?

01:52:41.000 --> 01:52:45.000

>> OH, YES.

01:52:45.000 --> 01:52:48.000

YOU KNOW, THAT'S -- THAT'S A KEY -- IMPORTANT THING THAT

01:52:48.000 --> 01:52:51.000

YOU'RE SAYING THIS, BECAUSE UNLESS YOU GET AN OPPORTUNITY,

01:52:51.000 --> 01:52:57.000

YOU DON'T EVER GET A CHANCE TO SEE WHAT WE CAN REALLY DO.

01:52:57.000 --> 01:53:00.000

PEOPLE HAVE TO PUT A CERTAIN AMOUNT OF TRUST INTO YOUR

01:53:00.000 --> 01:53:04.000

ABILITY TO FINISH AND COMPLETE THESE PROJECTS.

01:53:04.000 --> 01:53:07.000

AND I THINK THAT'S THE ONE THING THAT ARTISTS OFTEN DON'T

01:53:07.000 --> 01:53:10.000

GET, IS AN OPPORTUNITY TO START SOMETHING.

01:53:10.000 --> 01:53:13.000

BUT, YOU KNOW, IT'S NICE TO HAVE A SMALL BODY OF WORK SO

01:53:13.000 --> 01:53:18.000

THEY CAN SEE WHAT YOU CAN DO, FIRST OF ALL.

01:53:18.000 --> 01:53:22.000

SO, FOR AN ARTIST, YOU KNOW, GET YOUR STUFF GOING.

01:53:22.000 --> 01:53:26.000

START PRODUCING ART WORK AND START CATALOGING YOUR WORK SO

01:53:26.000 --> 01:53:27.000

THAT YOU HAVE A GREAT PRESENTATION PACKAGE TO DELIVER WHEN

01:53:27.000 --> 01:53:29.000

ASKING TO DO THESE KINDS OF WORK.

01:53:29.000 --> 01:53:33.000

THAT'S THE BEGINNING.

01:53:33.000 --> 01:53:36.000

IS THE ARTIST NEEDS TO BE PREPARED AND THEY HAVE TO HAVE

01:53:36.000 --> 01:53:40.000

SOME CONNECTION TO THE WORK THEY'RE APPLYING FOR.

01:53:40.000 --> 01:53:44.000

THAT'S WHAT I'VE LEARNED FROM FOR MYSELF.

01:53:44.000 --> 01:53:47.000

I'VE APPLIED TO MANY PROJECTS WHERE I DON'T GET A CHANCE AT

01:53:47.000 --> 01:53:50.000

ALL, BECAUSE THERE'S A LOT OF ART -- ARTISTS OUT THERE, AND

01:53:50.000 --> 01:53:54.000

THEY -- I THINK ONE EVER THE THINGS THAT YOU DON'T PLAN ON

01:53:54.000 --> 01:53:55.000

IS THE -- THE COMMITTEE COLLECTING THE WORK HAVING A GOOD

01:53:55.000 --> 01:53:59.000

UNDERSTANDING OF WHAT THEY'RE LOOKING AT.

01:53:59.000 --> 01:54:05.000

SO IF YOU HAVE A COMMITTEE AND THERE'S NO TEAK PEOPLE ON

01:54:05.000 --> 01:54:07.000

THERE THAT CAN REALLY SPEAK YOUR WORK, YOU'RE PROBABLY GOT

01:54:07.000 --> 01:54:08.000

GOING TO GET VOTE, BECAUSE NOBODY WITH UNDERSTAND THE

01:54:08.000 --> 01:54:15.000

IMPORTANCE OF YOUR WORK.

01:54:15.000 --> 01:54:18.000

I MEAN, THAT'S -- THAT'S THE VIEW, A CIRCULAR VIEW, BECAUSE

01:54:18.000 --> 01:54:21.000

YOU HAVE TO BE SEEN ON BOTH SIDES IN ORDER TO REALLY OUNCE

01:54:21.000 --> 01:54:22.000

HOW DO YOU GET YOURSELF INTO A REALM WHERE YOU CAN START

01:54:22.000 --> 01:54:27.000

DOING PUBLIC ART?

01:54:27.000 --> 01:54:30.000

AND I THINK SOMETIMES YOU MAY HAVE TO MAKE SACRIFICES, AND

01:54:30.000 --> 01:54:32.000

THAT MEANS MAYBE SOMETIMES YOU HAVE TO COME IN AT A LOWER

01:54:32.000 --> 01:54:35.000

COST THAN YOU WANT TO GO.

01:54:35.000 --> 01:54:39.000

AND SOMETIMES OPPORTUNITIES COME BECAUSE YOU'VE DONATED YOUR

01:54:39.000 --> 01:54:45.000

TIME TO BEING PART OF THESE BIGGER WORKS.

01:54:45.000 --> 01:54:47.000

AND YOU THINK THAT'S WHAT -- THAT'S WHAT I'VE EXPERIENCED.

01:54:47.000 --> 01:54:50.000

THAT SOMETIMES I HAD TO COME AT THAT HE IS LOWER COST, BUT



01:54:50.000 --> 01:54:52.000

IT DIDN'T BOTHER ME AT THE TIME.

01:54:52.000 --> 01:54:54.000

NOT FINANCIALLY.

01:54:54.000 --> 01:55:00.000

BECAUSE, YOU KNOW, I'M ALWAYS IN FINANCIAL STRAITS WHETHER

01:55:00.000 --> 01:55:02.000

IT COMES TO, YOU KNOW -- BECAUSE AS AN ARTIST, YOU'RE EITHER

01:55:02.000 --> 01:55:02.000

RAKIN' IN THE DOUGH OR YOU'RE IN THE POOR HOUSE.

01:55:02.000 --> 01:55:03.000

>> YEAH.

01:55:03.000 --> 01:55:04.000

100%.

01:55:04.000 --> 01:55:07.000

[ Laughter ]

01:55:07.000 --> 01:55:07.000

ABSOLUTELY.

01:55:07.000 --> 01:55:12.000

YEAH.

01:55:12.000 --> 01:55:13.000

WELL, THANK YOU FOR THAT.

01:55:13.000 --> 01:55:16.000

YEAH.

01:55:16.000 --> 01:55:18.000

IT IS DEFINITELY A FINANCIAL ASPECT TO THIS, OF COURSE.

01:55:18.000 --> 01:55:22.000

OKAY, WE HAVE A COUPLE OF QUESTIONS.

01:55:22.000 --> 01:55:24.000

I'VE JUST BEING REALLY MINDFUL OF THE TIME THAT WE HAVE.

01:55:24.000 --> 01:55:29.000

WE HAVE A QUESTION...

01:55:29.000 --> 01:55:34.000

IT ASKS WHAT INSPIRE YOUR ARTISTIC STYLE FOR EACH PIECE?

01:55:34.000 --> 01:55:34.000

IS IT BASED ON WHICH STYLE WILL BE BEST HELP TELL THE

01:55:34.000 --> 01:55:39.000

STORY?

01:55:39.000 --> 01:55:41.000

>> YEAH, NO, THAT'S -- THEY PRACTICALLY ANSWERED THAT

01:55:41.000 --> 01:55:44.000

THEMSELVES, BECAUSE IT'S TRUE.

01:55:44.000 --> 01:55:49.000

IT DEPENDS ON THE PIECE AND WHERE.

01:55:49.000 --> 01:55:49.000

I -- SO, WHEN I GET A PIECE -- WELL, I DO A LOT OF WORKS FOR

01:55:49.000 --> 01:55:53.000

SCHOOLS.

01:55:53.000 --> 01:55:59.000

SO I USUALLY DO RESEARCH ON THAT SCHOOL, THEIR HISTORY.

01:55:59.000 --> 01:56:01.000

THE HISTORY OF THE SITE WHERE THE SCHOOL'S AT, SEE IF

01:56:01.000 --> 01:56:04.000

THERE'S ANYTHING SIGNIFICANT THING THAT I CAN TALK ABOUT TO

01:56:04.000 --> 01:56:05.000

ANCHOR IT INTO THE NEIGHBOURHOOD SO THAT THE STUDENTS CAN

01:56:05.000 --> 01:56:10.000

KNOW THEY'RE LEARNING SOMETHING ABOUT THEIR NEIGHBOURHOOD.

01:56:10.000 --> 01:56:12.000

THAT'S MY KIND OF MAIN WAY OF FIGURING OUT WHAT'S IMPORTANT

01:56:12.000 --> 01:56:15.000

TO PUT IN THE MURAL.

01:56:15.000 --> 01:56:16.000

THIS FINDING OF THE HISTORY OF THE LOCATION FIRST, AND IS

01:56:16.000 --> 01:56:21.000

THAT IMPORTANT?

01:56:21.000 --> 01:56:25.000

OF COURSE IT IS FOR SCHOOLS BECAUSE A LOT OF SCHOOLS DON'T

01:56:25.000 --> 01:56:30.000

EVEN KNOW THEIR OWN HISTORIC SITES, AND I OPEN UP THIS NEW

01:56:30.000 --> 01:56:31.000

KIND OF CORRIDOR OF HISTORY FROM AN INDIGENOUS LENS FOR THE

01:56:31.000 --> 01:56:35.000  
SCHOOL.

01:56:35.000 --> 01:56:41.000  
AND AT THIS TIME, THAT INDIGENOUS CONTENT THAT IS GOING INTO

01:56:41.000 --> 01:56:41.000  
THE PUBLIC SCHOOL SYSTEM THESE DAYS HAVE A LOT OF THESE TRC

01:56:41.000 --> 01:56:46.000  
CONNECTION TO IT.

01:56:46.000 --> 01:56:50.000  
SO, FOR THEM, IT'S IMPORTANT TO CONNECT NOT ONLY WITH AN

01:56:50.000 --> 01:56:51.000  
INDIGENOUS ARTIST, BUT TO HAVE THIS KIND OF INDIGENOUS

01:56:51.000 --> 01:56:59.000  
CONTENT DIRECTLY CONNECT WITH THEIR SCHOOL.

01:56:59.000 --> 01:57:02.000  
SO, YOU KNOW, SOME OF THE SCHOOLS WERE HERE WYANDOTTE SITES,

01:57:02.000 --> 01:57:04.000  
AND I MIGHT TALK ABOUT THE WYANDOTTE PEOPLE, MY

01:57:04.000 --> 01:57:09.000  
UNDERSTANDING OF THEM, AND I'LL BRING THAT FORWARD AND I'LL

01:57:09.000 --> 01:57:13.000  
BRING THE HISTORY OF THE LAND FORWARD, SO WHEN I DO THAT,

01:57:13.000 --> 01:57:15.000  
I'LL PRESENT AN IDEA AND ASK THE SCHOOL, DOES THIS LOOK LIKE

01:57:15.000 --> 01:57:18.000  
SOMETHING THAT YOU'LL AGREE WITH?

01:57:18.000 --> 01:57:19.000  
DOES THIS LOOK LIKE SOMETHING YOUR STUDENTS MIGHT UNDERSTAND

01:57:19.000 --> 01:57:25.000  
OR RELATE TO?

01:57:25.000 --> 01:57:25.000  
AND WHEN I GET THE NOD, I COME FORWARD WITH THE DESIGN AND

01:57:25.000 --> 01:57:29.000  
THEN COMPLETE IT.

01:57:29.000 --> 01:57:30.000  
I DO A LINE DRAWING FIRST, AND THEN I SAY, THIS IS THE WHOLE

01:57:30.000 --> 01:57:33.000

LAY-OUT RIGHT HERE.

01:57:33.000 --> 01:57:37.000

SO WHEN THEY GET IT, THEY -- THEY LIKE IT OR THEY DON'T LIKE

01:57:37.000 --> 01:57:38.000

IT, SO I'VE HAD ONE SCHOOL SAY THEY DIDN'T LIKE MY DESIGN

01:57:38.000 --> 01:57:40.000

AND I CHANGED IT.

01:57:40.000 --> 01:57:41.000

AND -- WELL, I MADE IT BETTER.

01:57:41.000 --> 01:57:42.000

YOU KNOW.

01:57:42.000 --> 01:57:44.000

AND SO...

01:57:44.000 --> 01:57:47.000

THAT WAS A BONUS FOR THEM.

01:57:47.000 --> 01:57:51.000

AND IT'S GOOD, YOU KNOW, BECAUSE, YOU KNOW, PEOPLE ARE FREE

01:57:51.000 --> 01:57:52.000

TO SAY THEY DON'T LIKE WORK IF THEY DON'T LIKE WORK.

01:57:52.000 --> 01:57:56.000

THEY SHOULD SAY IT.

01:57:56.000 --> 01:57:57.000

IF YOU'RE GOING TO BE A PURCHASER EVER ART, IT'S GOTTA BE

01:57:57.000 --> 01:58:00.000

WHATEVER YOU LIKE.

01:58:00.000 --> 01:58:01.000

AND I'M OPEN TO, YOU KNOW -- TO CRITICISM.

01:58:01.000 --> 01:58:04.000

I THINK IT'S IMPORTANT.

01:58:04.000 --> 01:58:07.000

IT'S GOOD FOR THE ARTIST'S EGO AS WELL.

01:58:07.000 --> 01:58:07.000

YOU KNOW, YOU'RE NOT PERFECT, AND YOU DON'T MAKE THE PERFECT

01:58:07.000 --> 01:58:10.000

DESIGN EVERY TIME.

01:58:10.000 --> 01:58:11.000  
[ Laughter ]

01:58:11.000 --> 01:58:12.000  
>> MM-HMM.

01:58:12.000 --> 01:58:12.000  
YEAH.

01:58:12.000 --> 01:58:13.000  
YEAH.

01:58:13.000 --> 01:58:16.000  
THAT'S -- THAT'S GREAT.

01:58:16.000 --> 01:58:20.000  
IT'S REALLY GREAT TO HEAR YOU SAY THAT.

01:58:20.000 --> 01:58:21.000  
I THINK THAT'S A BIG -- A REALLY GREAT PIECE OF, YOU KNOW,

01:58:21.000 --> 01:58:24.000  
LIKE, KNOWLEDGE.

01:58:24.000 --> 01:58:25.000  
FOR, YOU KNOW -- FOR THE VARIOUS PEOPLE WHO ARE

01:58:25.000 --> 01:58:30.000  
PARTICIPATING TODAY.

01:58:30.000 --> 01:58:32.000  
LET'S SEE, THERE'S ANOTHER QUESTION HERE, IT SAYS YOU

01:58:32.000 --> 01:58:39.000  
MENTIONED DEER, TURTLE, BEAR, WOLF.

01:58:39.000 --> 01:58:41.000  
DO THEY REPRESENT EACH SECTION OF THE MEDICINE WHEEL?

01:58:41.000 --> 01:58:42.000  
>> TURTLE, DEER, BEAR, WOLF?

01:58:42.000 --> 01:58:45.000  
>> YEAH.

01:58:45.000 --> 01:58:48.000  
>> OH, YEAH.

01:58:48.000 --> 01:58:48.000  
DO YOU KNOW THAT IN WHAT IS THE WYANDOTTE SYMBOLS ON THE

01:58:48.000 --> 01:58:57.000  
CANOE.

01:58:57.000 --> 01:58:57.000

SO, THAT -- THOSE ARE THE SYMBOLS THAT REPRESENT THE

01:58:57.000 --> 01:59:02.000

WYANDOTTE PEOPLE.

01:59:02.000 --> 01:59:02.000

IT REPRESENTS THE LANDSCAPE AND IT REPRESENTS THEIR IDEA OF

01:59:02.000 --> 01:59:08.000

PROSPERITY.

01:59:08.000 --> 01:59:09.000

SO, FOR THE MEDICINE WHEEL, IT'S THE TURTLE, EAGLE, BUFFALO

01:59:09.000 --> 01:59:13.000

AND BEAR.

01:59:13.000 --> 01:59:13.000

THOSE ARE THE FOUR ANIMALS OF THE MEDICINE WHEEL.

01:59:13.000 --> 01:59:13.000

>> GREAT.

01:59:13.000 --> 01:59:15.000

THANK YOU.

01:59:15.000 --> 01:59:20.000

THANKS FOR THAT.

01:59:20.000 --> 01:59:24.000

I'M GOING TO DO ONE MORE QUESTION.

01:59:24.000 --> 01:59:28.000

THIS QUESTION IS WHAT IS MOST IMPORTANT FOR NON-INDIGENOUS

01:59:28.000 --> 01:59:28.000

ARTISTS TO KNOW IF THEY WANT TO COLLABORATE WITH INDIGENOUS

01:59:28.000 --> 01:59:30.000

ARTISTS?

01:59:30.000 --> 01:59:38.000

AND THEN IT SAYS THANKS FOR THE GREAT PRESENTATION.

01:59:38.000 --> 01:59:39.000

I BELIEVE THIS IS COMING FROM NICK SWEETEN, THIS QUESTION.

01:59:39.000 --> 01:59:42.000

OKAY.

01:59:42.000 --> 01:59:44.000

WELL, I THINK HAVING A SENSE OF RESPECT IS REALLY IMPORTANT,

01:59:44.000 --> 01:59:44.000  
BECAUSE RESPECT GOES A LONG WAY.

01:59:44.000 --> 01:59:48.000  
DO YOU KNOW WHAT?

01:59:48.000 --> 01:59:51.000  
PEOPLE KNOW WHEN THEY'RE GETTING RESPECT RIGHT OFF THE BAT.

01:59:51.000 --> 01:59:52.000  
SO, FOR ME, HOW DO YOU MAKE THAT HAPPEN?

01:59:52.000 --> 01:59:54.000  
WELL, YOU KNOW...

01:59:54.000 --> 02:00:00.000  
I'M IN A WESTERN WORLD.

02:00:00.000 --> 02:00:01.000  
YOU KNOW, AND SO I BRING THAT INDIGENOUS NARRATIVE TO THE

02:00:01.000 --> 02:00:06.000  
FOREFRONT AND COSMOLOGY.

02:00:06.000 --> 02:00:06.000  
THESE THINGS HAVE TO BE UNDERSTOOD FOR THE COLLABORATION TO

02:00:06.000 --> 02:00:10.000  
WORK.

02:00:10.000 --> 02:00:16.000  
SO, I USUALLY DO A RITUAL WITH PEOPLE THAT I WORK WITH,

02:00:16.000 --> 02:00:17.000  
BECAUSE I WANT THEM TO GET INVOLVED WITH ME IN A SPIRITUAL,

02:00:17.000 --> 02:00:22.000  
INDIGENOUS WAY.

02:00:22.000 --> 02:00:22.000  
AND SO, YOU KNOW, WE MIGHT DO A -- A SMUDGING CEREMONY

02:00:22.000 --> 02:00:27.000  
TOGETHER.

02:00:27.000 --> 02:00:31.000  
WE MIGHT DO A PIPE CEREMONY TOGETHER.

02:00:31.000 --> 02:00:32.000  
BUT I'M SEEING ONCE THIS PANDEMIC'S DONE, WE'RE GONNA DO

02:00:32.000 --> 02:00:34.000  
SWEATS TOGETHER.

02:00:34.000 --> 02:00:37.000

WE'RE GOING TO DO A SWEAT TOGETHER, AND I THINK THAT WOULD

02:00:37.000 --> 02:00:43.000

BE REALLY IMPORTANT, BECAUSE THESE RITUALS ARE LIKE -- YOU

02:00:43.000 --> 02:00:44.000

KNOW, LIKE A -- CHRISTIAN PEOPLE HAVE WHEN THEY'RE BRINGING

02:00:44.000 --> 02:00:49.000

THEIR CHILDREN INTO THEIR BELIEF SYSTEM.

02:00:49.000 --> 02:00:49.000

THEY HAVE A CHRISTENING OR WHETHER THEY -- OR THEY HAVE A

02:00:49.000 --> 02:00:51.000

BAPTISM.

02:00:51.000 --> 02:00:52.000

YOU KNOW, THAT'S THE SAME THING.

02:00:52.000 --> 02:00:55.000

THAT'S WHAT A SWEAT CEREMONY IS.

02:00:55.000 --> 02:01:00.000

THAT'S WHAT PIPE CEREMONY IS.

02:01:00.000 --> 02:01:04.000

BRINGING THIS CULTURE RIGHT DOWN INTO THE MOMENT ON THE

02:01:04.000 --> 02:01:04.000

PEOPLE IN THESE CIRCLES, TRYING TO MAKE A RELATIONSHIP

02:01:04.000 --> 02:01:08.000

BUILT.

02:01:08.000 --> 02:01:10.000

AND THIS IS A GOOD PLACE TO START, AN, BECAUSE THAT IS WHERE

02:01:10.000 --> 02:01:14.000

WE OPEN UP THIS DOORWAY OF COSMOLOGY.

02:01:14.000 --> 02:01:16.000

AND I THINK THAT'S IMPORTANT THAT THESE RITUALS BECOME PART

02:01:16.000 --> 02:01:18.000

OF THAT HANDSHAKE.

02:01:18.000 --> 02:01:25.000

THAT'S AN INDIGENOUS HANDSHAKE.

02:01:25.000 --> 02:01:25.000

GETTING OUR CULTURAL PRACTICE IN THE MIDST OF THESE



02:01:25.000 --> 02:01:29.000  
AGREEMENTS.

02:01:29.000 --> 02:01:35.000  
>> WELL, THANK YOU SO MUCH FOR THAT.

02:01:35.000 --> 02:01:36.000  
YEAH, THAT WAS -- YEAH, THAT'S GREAT TO HEAR, I'M SURE.

02:01:36.000 --> 02:01:41.000  
BY MANY.

02:01:41.000 --> 02:01:44.000  
THERE'S BEEN A LOT OF INTEREST IN THE PAST THAT ARTISTS WHO

02:01:44.000 --> 02:01:48.000  
WE KNOW WITH INTERESTED IN PARTNERING WITH AN INDIGENOUS

02:01:48.000 --> 02:01:51.000  
ARTIST, SO I THINK THAT'S VERY VALUABLE WHAT YOU SHARED.

02:01:51.000 --> 02:01:58.000  
WE DON'T HAVE ANY OTHER QUESTIONS, AND IT'S PAST 2:30.

02:01:58.000 --> 02:02:08.000  
AND I SEE SOME OF THE PARTICIPANTS HAVE ALREADY LEFT.

02:02:08.000 --> 02:02:13.000  
WE COULD LISTEN AND HEAR YOUR TEACHINGS FOREVER, PHIL.

02:02:13.000 --> 02:02:16.000  
>> ONE MORE THING BEFORE YOU GO, ALL RIGHT?

02:02:16.000 --> 02:02:17.000  
THIS IS A SONG FOR ALL OF THOSE THAT ARE STILL LISTENING.

02:02:17.000 --> 02:02:21.000  
THIS IS A TRAVELING SONG.

02:02:21.000 --> 02:02:22.000  
WELL, NOT REALLY A TRAVELING SONG, BUT I'M GOING TO SAY IT'S

02:02:22.000 --> 02:02:23.000  
A TRAVELING SONG.

02:02:23.000 --> 02:02:26.000  
BUT THIS IS A SUNDANCE SONG.

02:02:26.000 --> 02:02:26.000  
[ MUSIC ]

02:02:26.000 --> 02:02:30.000  
[ Drumming ]

02:02:30.000 --> 02:02:56.000  
[ Singing ]

02:02:56.000 --> 02:02:57.000  
[ Drumming ]

02:02:57.000 --> 02:03:23.000  
[ Singing ]

02:03:23.000 --> 02:03:24.000  
[ Drumming ]

02:03:24.000 --> 02:03:51.000  
[ Singing ]

02:03:51.000 --> 02:03:52.000  
[ Drumming ]

02:03:52.000 --> 02:04:20.000  
[ Singing ]

02:04:20.000 --> 02:04:21.000  
[ Drumming ]

02:04:21.000 --> 02:04:44.000  
[ Singing ]

02:04:44.000 --> 02:04:51.000  
[ Singing ]

02:04:51.000 --> 02:04:51.000  
>> MIIGWETCH.

02:04:51.000 --> 02:04:55.000  
[Speaking Alternate LANGUAGE]

02:04:55.000 --> 02:04:55.000  
ALL MY RELATIONS.

02:04:55.000 --> 02:04:59.000  
THANK YOU, EVERYONE.

02:04:59.000 --> 02:04:59.000  
>> THANK YOU VERY MUCH, PHIL.

02:04:59.000 --> 02:05:04.000  
APPRECIATE IT.

02:05:04.000 --> 02:05:05.000  
WHAT AN AMAZING WAY OF WRAPPING UP TODAY.

02:05:05.000 --> 02:05:10.000  
THANKS AGAIN.

02:05:10.000 --> 02:05:10.000

WE WILL CONNECT VIA eMAIL LATER ON, BUT THANK YOU.

02:05:10.000 --> 02:05:14.000

THANK YOU FOR THAT.

02:05:14.000 --> 02:05:18.000

I JUST WANTED TO TELL EVERYONE THAT WE'RE DONE FOREIGN THE

02:05:18.000 --> 02:05:25.000

DAY TODAY, BUT WE'RE BACK TOMORROW AT 1 a.m. p.m.

02:05:25.000 --> 02:05:29.000

WITH A PRESENTATION ABOUT THE WATER HOARDING PROJECT, SO I

02:05:29.000 --> 02:05:29.000

HOPE EVERYONE ENJOYS THE REST OF THE DAY WITH THIS AMAZING

02:05:29.000 --> 02:05:32.000

PERFORMANCE BY PHIL.

02:05:32.000 --> 02:05:33.000

AND, YEAH, ENCOURAGE YOU TO TUNE IN TOMORROW.

02:05:33.000 --> 02:05:34.000

OKAY.

02:05:34.000 --> 02:05:35.000

THANK YOU VERY MUCH.

02:05:35.000 --> 02:05:36.000

>> I'LL CHECK IT OUT.